MARVEL

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DOCTOR WHO MAGAZINE™

MOMI
DOCTOR WHO
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INSIDE!

MARY TAMM
Life as a Time Lady

THE NEW ADVENTURES
The writers brought to book

SOUNDING OUT *SLIPBACK*
The radio story archived!

INSIDE:
30
CD'S TO
BE WON!

THE COLIN BAKER YEARS

The Sixth Doctor and Peri: off to a shaky start in *The Twin Dilemma*? Photo ©BBC.

It seems as though *Doctor Who* fans never know what they've got until it's gone. I frequently note with some cynicism that the people who, twelve years ago, condemned Graham Williams' tenure as producer as being "cheap 'n' nasty," now proclaim that period to be perfection and are re-focussing their venom on the following decade as overseeen by John Nathan-Turner. Like producers, Doctors are also victims of 'fashion'. In years to come, I suspect that even Colin Baker's far too brief era will undergo reassessment by the very fans who were pleased by his departure.

The Sixth Doctor certainly had his faults – he was aggressive, uncompromising and patronising and he also had the most appalling dress sense! His spikey nature contrasted deeply with that of his companion, Peri, who was always trying her best to please her mentor and stay out of his bad books. However, having been given those traits (along with Patrick Troughton, Colin Baker played the Doctor as a *part* as opposed to playing *himself*), the Doctor still maintained his righteous attitudes towards endangered life, oppressed civilisations and uncaring time meddlers.

His first story, *The Twin Dilemma*, really cannot be considered an accurate example of his character overall. Everything in that story was totally over the top – his mood swings, his temper, Peri's petulant whining, other characters and their situations. This all got the Sixth Doctor off on a bad footing without any effort on his part!

The first full Sixth Doctor season, the ill-fated Twenty Second, started off with the inanely titled *Attack of the Cybermen*. Every five minutes someone seemed to die needlessly in an effort to liven up an uninteresting script, a common failure in many tales of the era. For instance, the Doctor's quite out-of-character acid bath murder of a guard in *Vengeance on Varos* doesn't shock or alarm because, it is quite simply the latest in a long line of out-of-character actions imposed upon the part by script writers (and the series editor), who simply did not bother to consider the unlikeliness of such actions from the Doctor.

The Mark of the Rani, the impressive series debut of Pip and Jane Baker, is perhaps the first season's best for character – a straightforward tale of the Doctor and his companion trying to avert a historical imbalance. It also introduced a genuinely three-dimensional enemy, the Rani, possibly the best and most believably motivated villain of the last ten years. Here the Doctor is far more the figure he used to be and it is evident that Colin Baker has great fun finally injecting a few of his own ideas and thoughts into the role.

Many of the concepts that could have defined a possible future for this Doctor arose in *The Two Doctors*. Holmes' script indicated a willingness to sacrifice himself, genuine concern for his companion and a determination to avenge the evils wrought around him were the predominant characteristics. As each Doctor has one trait that personifies him, the Sixth Doctor seems to be some kind of avenger, not letting a problem go without seeing it through to its bitter end.

As *Doctor Who* went into its well-publicised hiatus in 1985, a lot of drastic rethinking had to go on, especially regarding the concept of the Doctor. When the series returned, it was evident from the opening episode of *The Mysterious Planet* that the Sixth Doctor and Peri had calmed down their brusque relationship, and had now miraculously become the friends and companions they always should have been.

The Trial of a Time Lord season seemed to have been the turning point for two people. Colin Baker's understandable shock at Eric Saward's lack of interest in the over-complicated plot of *Mindwarp* has been well documented: every time the actor asked what was actually going on, Saward replied that he didn't know and told Baker that it was his job just to say the lines. Eric himself was in the process of extraditing himself from the show and thankfully departed before the shambles he could be accused of creating got any worse.

Ironically then, it was *Terror of the Vervoids* with its non-existent (or uncredited) script editor and new companion Melanie Bush, that really set up the future of the Sixth Doctor.

In *The Two Doctors* he is inquisitive to the point of being reckless, refusing to leave any loose ends and always convinced that he is right and that it is only a matter of time before the other characters realise it too. With *The Ultimate Foe* tacked onto the end of the story, it seemed as if the shackles of the pompous, all-too-clever and unkind bully of his earlier stories had finally been swept away, to reveal a kinder, more humorous and intelligent Doctor underneath.

What really marrs the era is not the lead performance of either Colin Baker or, for the most part, Nicola Bryant, but the way in which the actors had to try and lift the show above the frequently low quality scripts and story editing. Both Colin Baker and John Nathan-Turner have commented that their future plans for the Doctor would have seen him go along similar paths as his successor, bringing up a lot of dark mystery and adding new layers of character on top of the existing ones. Sadly, the decison was made to replace the actor and Colin Baker was left to take the blame for a situation not remotely of his making.

Personally, I've always felt that we were cheated, and no matter how excellent Sylvester McCoy is, the prospects of a Colin Baker/Andrew Cartmel season or two appeals tremendously. *Doctor Who* fans around the world were denied the opportunity to see the Sixth Doctor emerge from the chrysalis that was just beginning to open when it was destroyed.

Gary Russell

***Terror of the Vervoids* : signs of improvement were obvious, claims Gary Russell. Photo ©BBC.**

BLIC
ALL BOX

Photo © BBC

"I'm not a human being . . . I walk in eternity . . ."
The Doctor, Pyramids of Mars

Forgive another quote from the Tom Baker era – and an obvious one at that – but would someone at the BBC mind telling us just what the corporation is up to regarding our eternal Time Lord friend? I'm reminded of the famous Monty Python 'Dead Parrot' sketch when the fate of *Doctor Who* comes up in conversation. "It's not dead, it's resting" seems to more than adequately sum up the BBC's assessment of the show's condition. Talking to independent producers, the evidence could be interpreted to the contrary. As we went to press, not one of them seemed anywhere nearer to being given the show for future production.

So far this year, we've had hints of plans to make some sort of SFTV show at Shepperton Studios, which may well be *Doctor Who*. Pressure from your letter writing campaigns and the press have led the BBC to announce that *the series* is scheduled to begin television production in 1992. But who's going to be working on it? *Doctor Who's* final fate seems to remain as mysterious as the character it is based on . . .

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Photo © BBC **6**

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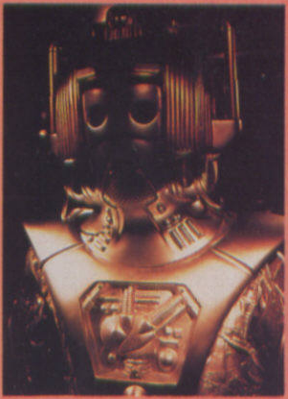

Photo (C) Aratkinson Broadbelt.

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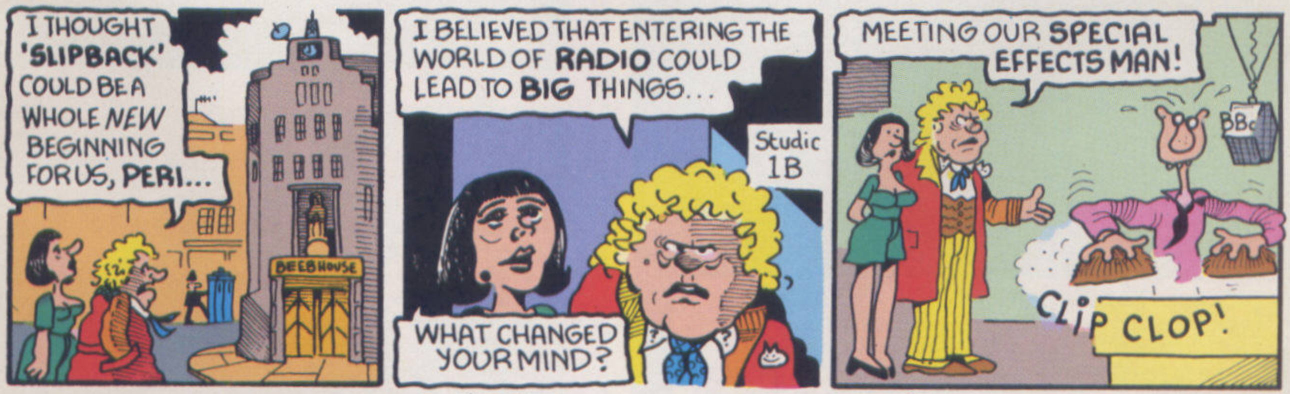
On the cover: *Slipback* by Colin Howard.

Doctor Who? by Tim Quinn and Dicky Howett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BEEBHOUSE
I BELIEVED THAT ENTERING THE WORLD OF RADIO COULD LEAD TO BIG THINGS...
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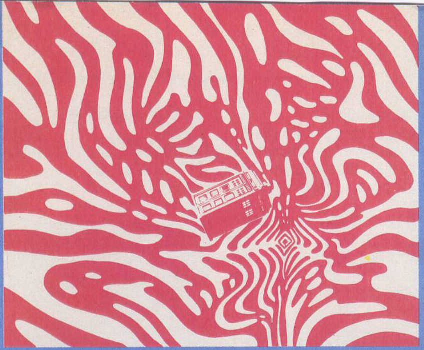


INTO THE VORTEX

That Was The *Who* That Was...

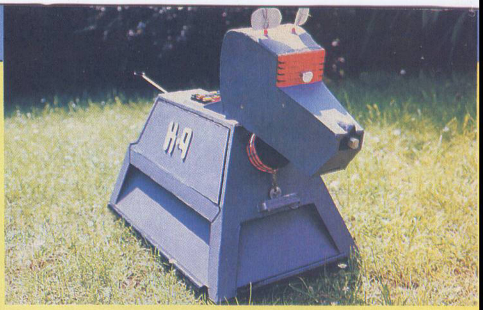
Historic TARDIS test-flights occurred on 27th September 1963 with recordings of the pilot episode of *Doctor Who*. Now available on *The Hartnell Years* video and recently seen in Britain on BBC2 as part of a tribute to Lime Grove studios where it was made, the premises have remained vacant since the Corporation ceased operations there this July.

The first transmission break followed *The Reign of Terror*'s finale, on 12th September 1964, but the production treadmill kept turning until *The Dalek Invasion of Earth* had fulfilled series creator Sydney Newman's original fifty-two episode quota. Sadly, *Planet of Giants* (completed the same month) then fell short, losing its planned fourth episode, *The Urge to Live* in post-production.

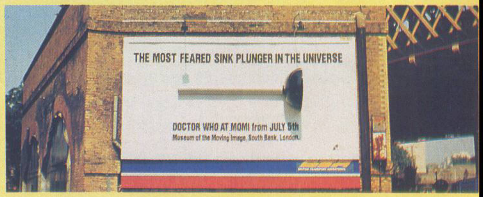
From unseen recordings to *The Invisible Enemy*, in which K9, at least, was sighted on 1st October 1977. Professor Marius' canine companion duly departed with the Doctor, although a failsafe scene was recorded to the contrary, in case of negative felines – sorry, feelings – amongst the audience. Unhappy landings on *The Pirate Planet* on 30th September 1978 marked Douglas Adams' first credit. The former chicken shed cleaner interrupted his work on *The Hitch-Hiker's Guide to the Galaxy* for this commission (completely oblivious to the fame and fortune it would bring him), before returning, exhausted, to the adventures of Ford Prefect – his own laid-back antithesis to the Doctor, no less.

Eighteen months was long to wait, but proceedings did finally commence in *The Trial of a Time Lord* on 6th September 1986. For the Seventh Doctor, 7th September 1987 was his debut; *Time and the Rani* promptly lured him to Lakertya. And finally, YTV confirmed on 22nd September 1989 that a full twenty-five year retrospective was to be a daily attraction in its schedule. No, the series had not been sold to the Leeds-based ITV region, but screening rights had gone to the Toronto-based national TV station. You lucky, lucky people.

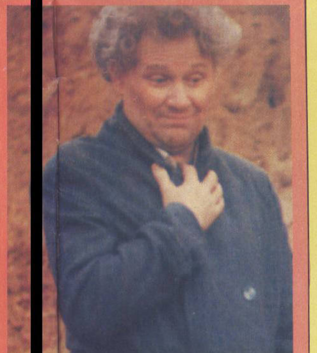
Mark Wyman



Talking of K9's first appearance, thirteen-year-old Steven Gore has been busy in his spare time building this great-looking model of the Doctor's mechanical mutt. The model took fourteen months to make and has a built-in stereo speake system. His screens and blaster light do indeed light up and various buttons and areas illuminate.


THE MOST FEARED SINK PLUNGER IN THE UNIVERSE
DOCTOR WHO AT MOMI from JULY 5th
Museum of the Moving Image, South Bank, London.

If you do find yourself on the way to the Museum of the Moving Image, be sure to look out for this clever advertising hoarding, situated almost opposite the fine Victorian entrance way to Waterloo station! MOMI colour feature, see centre pages. Photo © Phillip Newman.



SUMMONED BY SHADOWS

Before exploring the corridors of the *Vipod Mor* in our *Slipback* feature this issue, you may be interested to hear about a video project that re-unites Colin Baker and Nicola Bryant. Titled *Summoned by Shadows*, it's written by Christine Darkin and directed by video editor Bill Baggs. The story has been produced by the BBC Film Club, a society made up of the corporation's employees all eager to gain more experiences in television production.

The story sees Colin Baker playing the part of 'The Man Who Appeared', a mysterious hermit who has given up his travels through the universe, united with Nicola Bryant as 'Miss Brown' in a battle with a mysterious illusionist. Michael Wisher also appears in the video. "The story isn't *Doctor Who*," says Bill Baggs, "*Summoned by Shadows* stands up as a completed story in its own right." The tape runs for forty minutes and is available for £9.95 from BBV, 53 South Beeston Road, Nottingham NG9 1LY.

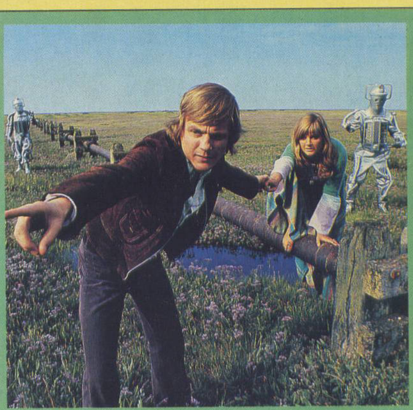
Who's who

MICHAEL CRAZE

Character: Ben Jackson
Years: June 1965 *The War Machines* to May 1967 *The Faceless Ones*

Ben Jackson played by Michael Craze first appeared in *The War Machines* with Polly (Anneke Wills). He joined the Time Lord rather inadvertantly when returning the TARDIS key which the Doctor had dropped. Unfortunately the ship dematerialised as both Ben and Polly entered, whisking them back to eighteenth century Cornwall and *The Smugglers*.

A tough and resourseful cockney merchant seaman, Ben's seafaring skills proved invaluable in more than one terrifying adventure. He joined the TARDIS crew just in time to witness the Doctor's first regeneration after the 1986 Cyberman *The Tenth Planet* crisis and continued travelling with the Second Doctor for six adventures. Both Ben and Polly left the *TARDIS* after defeating the Chameleons in *The Faceless Ones*.



Michael Craze left the acting profession in the mid-Seventies and has since worked in his own public house. Michael lives in Kent.
Favourite Story: *The Smugglers* (1966)
Least Favourite Story: *The Underwater Menace* (1967)
Favourite Doctor: Patrick Troughton
Favourite Companion: Anneke Wills (Polly)
Favourite Monster: Who else? The Daleks!

MOMI

DISCOUNT VOUCHER

MOMI DISCOUNT VOUCHER

Here's your second chance to benefit from a discounted entry voucher to the Museum of the Moving Image on London's South Bank, which continues to play host to a superb *Doctor Who* exhibition. Displays include monsters, notes on the programme's history, a variety of models and actors' costumes, plus a treasure trove of merchandise down the years and artwork from ***Doctor Who Magazine***.

The voucher printed below entitles you to 50p off the normal admission price of £4.99 adults, £4.20 students, £3.50 children/OAPs/registered disabled. Don't forget that this is admission to the *whole* museum – a pleasure in itself! – and not just the *Doctor Who* exhibition.

How to use your voucher: simply clip out the coupon below and present it to the ticket office when you pay your admission. The offer is valid until 30th November 1991: copies are not acceptable and only one voucher is valid per customer per visit.

The ***Doctor Who Magazine Summer Special*** (still on sale!) carries two merchandise discount vouchers for Forbidden Planet and the Longleat *Doctor Who* exhibition shops.

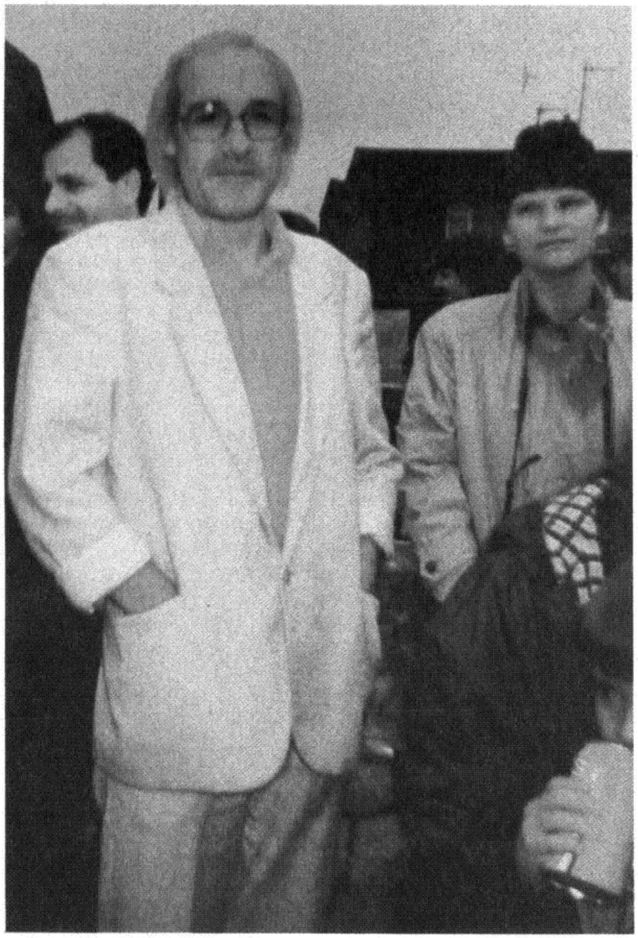
DOCTOR WHO MAGAZINE
MUSEUM OF THE MOVING IMAGE
REDUCED ADMISSION VOUCHER

This voucher entitles the bearer to 50p off the normal admission price for adults or children to the Museum of the Moving Image, the South Bank, London. This voucher is valid until 30th November 1991.

This voucher is not valid in conjunction with any other offer or the family ticket.

ONE VOUCHER PER CUSTOMER PER ADMISSION

Gallifrey Guardian



The reticent Mr Burton at a school fete in Surrey, back in May. Photo © Anthony Whitmore

FACT OR FICTION? IS THIS THE NEW DOCTOR?

With rumours on the future of *Doctor Who* continuing to multiply, *Doctor Who Magazine* has unearthed what can only be described as either a clever hoax or the latest news on the series future production.

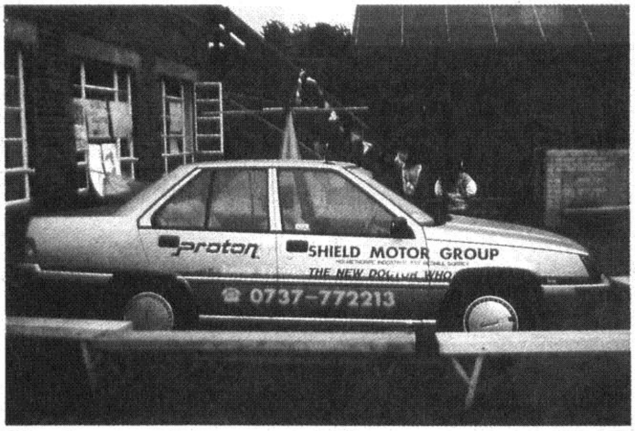
At the end of July, **DWM** received reports that test material for a new series of *Doctor Who* had already been secretly recorded abroad as far back as September last year and a new Doctor selected, named as David Burton. When **DWM** contacted Mr Burton, he told us recording had taken place in Vienna and had been produced by a man called Peter Hillyer, but was reluctant to name the independent company he worked for. Reports from elsewhere, suggesting the involvement of either Handmade Films or former *Doctor Who* producer John Nathan-Turner, proved unfounded after investigation.

Following these reports, **DWM** checked back through its correspondence and discovered a letter from reader Anthony Whitmore, who had met David Burton at the opening of a school fete in Surrey and had also been told he was the new Doctor. Burton has worked as a columnist for the Surrey Mirror and is said to be something of a local personality in the Redhill area. Anthony quickly snapped photographs of the gentleman and his car, which is emblazoned with the news that he is "The New Doctor Who." A local company sponsored this personal advertising and they have been told that at least two new adventures have been recorded, and that Mr Burton has appeared in many local pantomimes and had a role in the ITV drama series, London's Burning.

Unfortunately, Mr Burton's claims have been placed in doubt following assertions by **DWM** contributors that he has been named as the new Doctor in the past. "He's been rumoured to be the new Doctor for the last two or three regenerations," said Paul Cornell, who has made quite a study of the strange world of *Doctor Who* rumour. These rumours include the most recent changeover in 1987, when Sylvester McCoy assumed the role. In fact, only three actors were considered at the time and Mr Burton was not one of them. In an additional twist, David Burton does not appear in the detailed list of Equity actors and both the production team and casting agency for *London's Burning* said they had never heard of him.

John Nathan-Turner himself points out that it is very unlikely that two stories would be recorded in their entirety, as claimed, since the ideal test material for any show is either an extended pilot (perhaps as much as ninety minutes in length) or one episode, i.e. twenty-five minutes of material.

Anthony Whitmore summed up current **DWM** office feelings about this story when he first contacted us in May. "I don't know whether I have a coup or a con!" he said, and for the moment that **DWM** can report. With other production companies now presenting plans of more believable pilots to the BBC , it seems we are still in the position of waiting to see what really develops and the final results will reveal whether there is any truth in the above rumours.



Mr Burton's car, proclaiming him as the new Doctor Who. But is he? Photo © Anthony Whitmore

OTHER RUMOURS...

BBC Television is said to have received no less than sixty bids to produce *Doctor Who* since they first started searching for an independent company to take the helm on the long running series. Many of these are said to be fan bids including a few from overseas, but the level of interest seems to have surprised the Corporation. So far it seems no final decision has been made but the level of activity from some of the major companies said to be involved has stepped up. It seems we may not be too far away from the public recording of a new pilot for the series.

Press interest in the series remains high, including a feature in The Daily Telegraph art pages in late July, quoting Michael Grade and **DWM**'s own editor. Grade felt the series could well continue in the Nineties with a new, young and "firebrand" producer. As yet, no firebrand seems to have emerged!

DWM also contacted Green Light, who are still working on the script for the proposed *Doctor Who* film, and asked whether they would be interested in producing the series. A spokesperson said the company now seemed to be in closer agreement with the BBC over the film's format and a follow-on series was "always a possibility."

PIRATE *WHO:* SHOP RAIDED

A Bournemouth-based shop has been raided and charges placed against its owner for copyright theft, following information passed on to FACT (The Federation Against Copyright Theft) that it was dealing in pirate tapes. On the day charges were placed, **DWM** received a computer processed letter from an anonymous source with the company's address as a heading. The letter offered fans the ▶

WHO'S AMERICA

Fans Stateside are busily creating "New Adventures" for the Doctor and company via various fanzines. Among the most noted are the fifth instalment of a *Doctor Who/Beauty and the Beast* crossover which continues in ***Neutron Star*** ($2.50 + $1 p+p - $2 overseas orders - from PO Box 51133, Indianapolis IN 46251). This unites the Doctor and Ace with Catherine and Vincent from the sadly departed B&B TV series, in the world of the Tunnel People.

Two different *Who* stories are found in the 160-page 'zine published by the US Branch of UNIT, but no prices are available - contact them at 22 W. Druid Hill Avenue, Randolph, MA 02368. We do have more details on the excellent ***The Console Room***, eighty pages of fiction, poetry and games. It's available for $10.50 (plus $2 postage, $4 overseas) from Who-Net Enterprises, 5969 University Avenue, Indianapolis 46219-7234.

Tom Baker has been added to the guest list for November's **Visions '91** Chicago convention. Other Who guests confirmed so far include John Levene, Mary Tamm, Mark Strickson and Deborah Watling. Among the other invited guests is **Brian Blessed.** With the recent re-broadcast of *I Claudius* over here on PBS, there will be even greater interest in seeing this excellent actor in his first US convention appearance. Three-day membership passes are $45 each, with cabaret tickets priced at $20. Details: Her Majesty's Entertainment, PO Box 1202, Highland Park, IL 60035. Phone updates on 708-405-WHO1.

Mark Gasper

◀ opportunity to purchase episodes of *The Tomb of the Cybermen* at a mere £100 each, although the company had not at that stage received a copy of the story. The shop also offered videos of both versions of *The Ultimate Adventure* stage play and "the video photo novel of *The Power of the Daleks*" which seems to be a very clever compilation of the off screen photographs taken by photographer John Cura in the Sixties at the time of that story's first transmission.

This is not the first prosecution for *Doctor Who* piracy in recent months and although the BBC seem to turn to turn a blind eye to the profitless exchange of material between fans, it seems they are stepping up their efforts against profiteering video piracy.

MERCHANDISE

BBC Records has closed as a department at BBC Enterprises, with all current and back catalogue titles continuing to be distributed by Pinnacle. The closure follows a sharp drop in profits from the BBC company following excellent figures last year. Whether this move heralds further changes elsewhere, such as BBC Home Video, is not yet clear.

The Pescatons by Victor Pemberton, and reprints of *The Masque of Mandragora* and *Genesis of the Daleks*, go on sale this month from **W.H. Allen**, with Timewyrm: *Apocalypse* by Nigel Robinson, following next month. October also sees the release of the *Gallifrey Chronicles* by John Peel, detailing the history of the Time Lords in a way which will probably make Controversy Corner seem mild-mannered in comparison when it comes to continuity arguments! **Keith Scott Books** in Stratford, London will be having a special signing of this book on 12th October, starting at 2.30pm and starring the Third Doctor himself, Jon Pertwee. Keith Scott Books are based in the Stratford Shopping Centre. Nearest tube/BR station: Stratford.

Marvel have provisionally decided on the release of another special this year, which should go on sale on 28th November. This will feature much of the UNIT-inspired material previously scheduled for **Issue 180**, but some new features which should more than please Troughton fans are being prepared. This issue, will feature the first of three giveaway posters, and the first, the final and long-awaited Troughton piece by Alister Pearson. This will complete his portrait series of all seven Doctors so far.

This just in: A £2.4 million bid for *Doctor Who* was recently turned down by the BBC. The bid, made by the production company Naked Eye, proposed a season consisting of twelve half hour episodes which would then be re-cut into six 'feature film' stories for overseas sale, particularly the United States. Newspaper reports claimed Tom Baker had been selected to reprise the role, but in fact no deals had been struck to facilitate his return.

When the bid was reported in British newspapers a BBC spokesperson was quoted as saying the series popularity had waned. The negative comments prompted some observers to believe the programme was not going to return, but later announcements were more reassuring. "It will come back as a new and vital part of the schedule," said the BBC. The Head of Drama Series, Peter Cregeen, told journalists at the Corporation's autumn drama launch that discussions with independents on the series' future were still taking place.

PAST FUTURES: EXHIBITION NEWS

A Dalek forms part of an exhibition at the Cartwright Hall in Bradford in the coming months. The "Past Futures" exhibition also includes a *Robocop* suit, a life-sized replica of the Alien from *Alien* and *Aliens*, models, props and costumes from the Gerry Anderson TV series, space toys and much more. Running from 14th September - 24th November, the exhibition is open between 9am - 6pm every day and admission is free. As part of their promotion for the event, the museum gave away a free comic with the local newspaper, the *Telegraph and Argus*, on 9th September. This is sure to become somewhat of a collector's item.

Both the Longleat and the MOMI Behind the Sofa exhibitions continue at full speed and several guests have been selected for the second BFI *Doctor Who* Weekend, which takes place on 2nd-3rd November. Jon Pertwee is the first of two Doctors confirmed for the weekend, along with Vision Mixer Shirley Coward (whose work on the show goes back as far as the Hartnell/Troughton transformation), Production Associate June Collins (who will talk about the financing of *Doctor Who*), and Costume Designer Ken Trew.

MOMI Feature, page 22.

CLUB NEWS

The ***Doctor Who*** **Fan Club of Australia** is celebrating its fifteenth anniversary this year. But unlike the *Doctor Who* Appreciation Society, which formed as a group of fans supporting the show, the ADWFC came into existence as a pressure group to get Australia's ABC network to reverse its 1976 decsion to stop buying the programme.

The club produces a newsletter called *Data Extract* which is published every six weeks and has been edited by the current club president, Dallas Jones, since its inception in 1980, making it the longest running *Doctor Who* fan publication under one editor. The club also produces a quarterly magazine called *Dark Circus* and at irregular intervals *Zerinza*, which is the world's second oldest *Doctor Who* fanzine - beaten only by DWAS's *Celestial Toyroom*.

The club also arranges discount merchandise offers for its members (including subscription to **DWM**) and liaises with other Australian clubs to keep them informed of various meetings and conventions that are being organised.

The club is the only *Doctor Who* group in Australia to have brought in a guest from overseas (Nicholas Courtney) for a convention, although other non *Doctor Who* groups have brought in people like Jon Pertwee and Janet Fielding. The group is currently planning a major convention for 1993, with another guest from overseas to celebrate the show's thirtieth anniversary. The ADWFC are also bidding to hold the 1992 National *Doctor Who* Convention.

The club liaises with the ABC and is in contact with the BBC in Australia plus various merchandise distributors. For more information, contact PO Box 148, Gladesville, NSW 2111.

Following our *Who's America* feature last issue, it should be mentioned that small American *Doctor Who* clubs continue to thrive - there just wasn't space to mention them too! The first were formed in the late Seventies, although none of these are still around. The two early national clubs, the **Companions of *Doctor Who*** and the ***Doctor Who* Fan Club of America** both "chartered" local groups, providing them with local news and other services.

A typical small club is the Whossier Network, which has grown into the largest non-profit making *Doctor Who* club in the United States. With over six hundred members, the club continues to focus entirely on *Doctor Who*, rather than covering wide ranges of programmes of the SF genre. Publishing a monthly newsletter and providing a badge and key chain for its members, the Network also offers them merchandise discounts and has arranged events large and small in the past, including Whossier Con earlier this year. The annual membership fee in America is $10, $12 in Canada and $18 outside North America. Further information from PO Box 51133, Indianapolis, Indiana 46251 USA.

Club news courtesy of Dallas Jones, Tom Beck and Mark Gasper.

BEYOND THE TARDIS

Doctors: BBC Radio 5 re-ran the second series of *King Street Junior* in June and July, which starred **Peter Davison** as Eric Brown. **Colin Baker** recently appeared as one of the panelists on the new ITV history quiz show *That's History*.

The Planetarium in Armagh, College Hill, Northern Ireland, rival to the London Planetarium in terms of its star shows, has recently been showing a series called Journey to Earth and has **Tom Baker** giving an alien's eye view of his approach to Earth as he travels to our solar system. They don't say which alien this may be! The Planetarium has a series of different films which are shown on a regular basis and this is just one of them.

Companions: As well as *Melvin and Maureen's Music'a'grams*, **Sophie Aldred** has been recording a pilot for another show but that is all she's saying about it! John Levene also contacted **DWM** recently - he now lives in California and recently MCd the Eighth Annual Celebrity Tennis and Golf Classic there. This gruelling task had its bonus points, considering the line-up also included the likes of Robert Wagner and Dionne Warwick. John's doing a number of *Who*-related events in the USA this year.

Producers: the man who took *Doctor Who* out of the Hartnell era and into Troughton, **Innes Lloyd**, is currently producing *A Question of Attribution* for the BBC's Screen One film season. Starring James Fox, Prunella Scales, *Star Cops'* David Calder and **Geoffrey Palmer** from *Doctor Who and the Silurians* and *The Mutants*, the writer is Alan Bennett, recently seen alongside Tom Baker in Selling Hitler. Filming should now be complete after commencing on July 7th on location in London and the Television Film Studios in Ealing. *Broadcast* magazine of a couple of months back contained a forceful article in defence of studio video drama from Innes and **Louis Marks**, who wrote such gems as *Day of the Daleks* and, newly released from BBC Video, *The Masque of Mandragora*.

Writers: Sil creator **Philip Martin** has continued his alliance with Davros Mark 3, **Terry Molloy**, with a recent Radio 4 play, *The People's Woman* by Rib Davis and the mini-series *A Confidential Agent* by Nick McCarty.

Villains: Cyberleader **David Banks** has been appearing in *Brookside* recently and Rani **Kate O'Mara** is now on tour with *Kiss Me Kate* - postponed until now from earlier in the year.

Finally, after a considerable lay-off, Geordie combo **The Bessies** (Chris Taberham and Peter Finkelstone) have reformed and laid down four tracks due for release on cassette in a few months' time accompanied by a ten minute 16mm promo. Anyone who has seen The Bessies at a convention will be able to marvel at the recreations of the lyrical magic of *Do The Quark*, *The Doctor Who Blues*, *The Sil Song* and *The Yartek Boogie*. For new listeners, you can just marvel. More information as we get it.

Writers this issue: John Freeman, Gary Russell, Dallas Jones, Mark Gasper and Tom Beck, with thanks to Anthony Whitmore, Chris Leach and Shawn Levy. Beyond the TARDIS *compiled by Dominic May.*

MILTON SUBOTSKY: A TRIBUTE

One day, when we look back at the influential British horror films of the Sixties and Seventies, the name Milton Subotsky will shine out above even that of Hammer Films. But anthology movies were not Subotsky's only claim to fame; he was also the man behind the two exciting *Doctor Who* films of the Sixties, writing and producing them both. Frequently screened on TV and recently shown in their full cinematic glory at London's National Film theatre, as part of MOMI's tribute to the programme, they are a very important ingredient in Doctor Who's history.

When Milton Subotsky died in July this year, he left behind a legacy frequently derided by die-hard fans and yet still curiously popular. The films' astonishing array of murderous Daleks, especially in the superior *Daleks - Invasion Earth; 2150AD*, still send a shiver down most fans' backs.

Subotsky's films starred Peter Cushing, a name he knew would be important to sell his movies to an American audience then unaware of the television show. Although *Doctor Who and the Daleks* was a box office success in Britain, he was aware that the second film needed more action and more comic book style violence and so he wrote a far more adventurous script, doing in cinematic terms what the televsion story it was based upon could never do.

At the time Subotsky bought the rights to three Doctor Who movies although he never started work on the third. Considering the lack of Green Light's over-hyped Last of the Time Lords movie, it seems as if Milton Subotsky's two Dalek films remain (so far) the programme's only dip in that ocean. Because of the enjoyment and pleasure they have brought to three decades of children the death of Subotsky could not go unremarked upon by fans of *Doctor Who*.

Gary Russell

BRIEF ENCOUNTERS COMPETITION:

THE WINNERS

Over two hundred and fifty readers entered the Brief Encounter competition we ran in *Issue 173*. It was by no means easy for us to decide on the eventual winners, but decide we did and they are both printed overleaf.

In the under fifteen category, Daniel Read provided a popular re-union tale (or should that be tail?) between the Doctor and K9 – something attempted by others, but only this story got the ingredients just right. In the fifteen and over category another reunion story, this time between Peri and the Doctor by David Carroll (again a popular theme) was beaten to the winning post by Karen Dunn's meeting in ancient Greece.

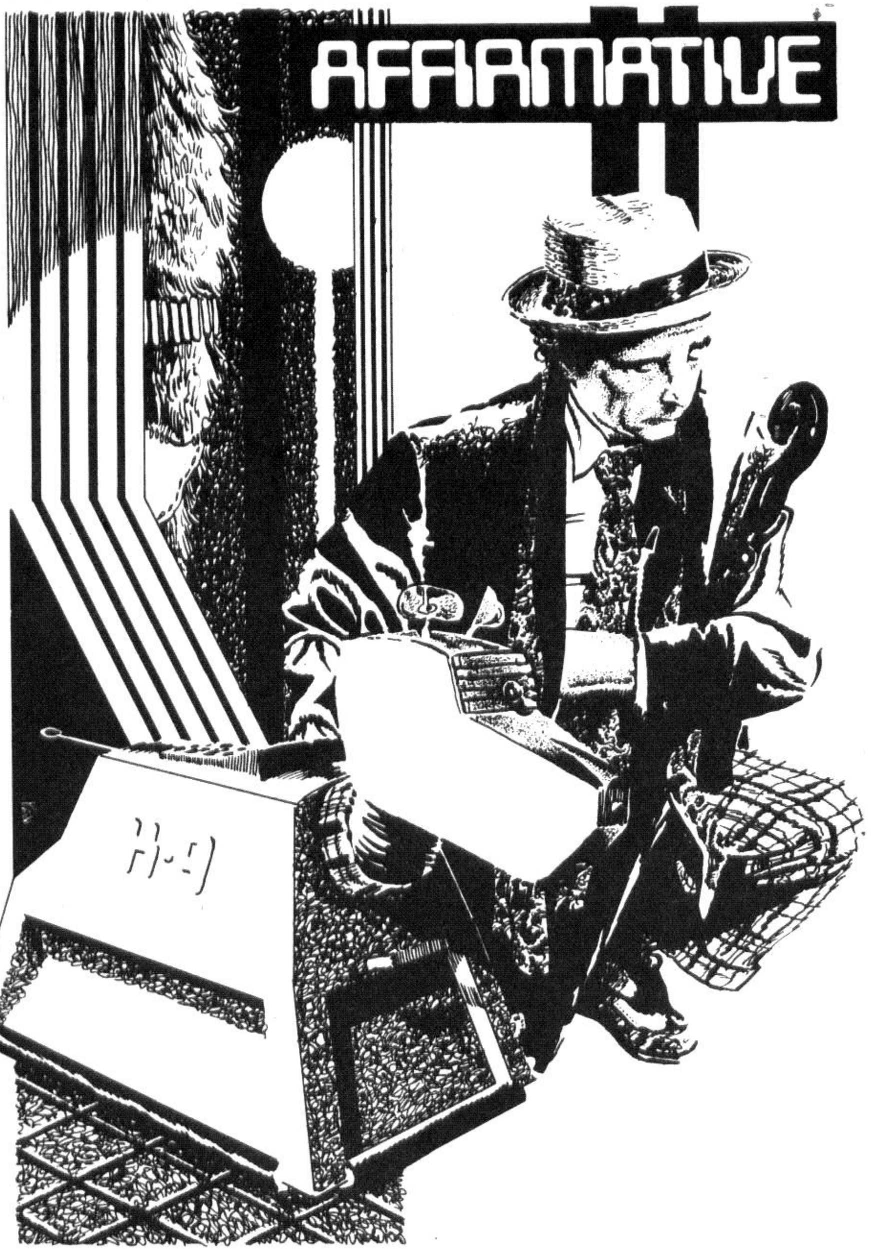
Talking about all the entries, competition judge and former *Doctor Who* script editor Andrew Cartmel said; "Overall the best stories found a good way to use the short length required, especially those that displayed real emotion. I know that when you're judging a competition everyone says 'the standard was very high', but this really was the case here."

Popular subjects included the Doctor meeting Susan once more, encounters between the Master and the Doctor at the dawn of Time Lord society, the Doctor's flight from Gallifrey and many, many encounters between the Doctor and old companions – and the varying consequences of those meetings. Because of the high standard of some of the 'runners up' which the competition did not allow for, we hope to run at least a few of those stories in the near future, as space permits.

It was a real pleasure to read the stories submitted. Condolences to those who lost and congratulations to the winners! ▶

BRIEF ENCOUNTERS

AFFIRMATIVE



K9 bustled about in the living quarters, vaporising dirt, cleaning the telescreen, repairing the food machine, and finally settled down to his last task, welding the control box on the entry doors. He had taken these tasks on himself, not wanting to be a hindrance to mistress, as she had just got married. She had assured him that he wasn't, but K9 felt a lot better with something to occupy his computer mind. As he went about performing his self-appointed tasks, he often reflected to himself, as much as a mechanical dog can reflect.

Life wasn't always like this. K9 remembered, a long time ago, when his programme had been much more active, when nearly every day had been a brush with termination. That was when he was with Master, travelling from place to place, never stopping for long, with always something to calculate. His laser was almost always firing in those days, always in the thick of some battle for justice. He realised he had liked that life, and missed it very much. Life was so – normal these days, so much like the Bi-Al Foundation.

He finished welding the control box, and trundled over to the doors to test them. They slid open perfectly, and K9 glided through. In front of him stretched a long, smooth corridor, its end shrouded in darkness. He felt a sudden, canine urge to keep on going, to go forever, to smash through that wall, and continue to infinity. . .

He scanned the shadows in front of him. Mistress would be angry if he went to far, and he did not want to displease her. She had been with him ever since they had both been travelling with – Master. He would never forget Master, those games of chess, the arguments over who knew most, and most of all, the mutual feeling, the feeling a man has for his dog, and the dog for it's master.

A blip showed up on his internal screen, and K9 moved forward to investigate. A figure stepped out of the shadows at the end of the passage, and seemed to be surveying his surroundings. It was a man. He wore a brown jacket, a panama-type hat, and checked trousers. In his hand he held an umbrella, with a question mark handle, which he leant on, a thoughtful expression on his lined faced. As the man turned to look at him, K9 noticed a look in his eyes, a twinkle, one that corresponded exactly to the one that lay sacred in his memory banks.

He felt a sudden yearning for the old days, a new strength, a surge of power through his circuits, the urge to travel and explore, to find new data. It seemed that HE had sensed K9's discomfort with his surroundings, and had come back to give him a new chance.

"K9! K9, where are you?"

Out of the dwelling came a young woman. She had long brown hair, and was dressed in white silken robes. Around her waist hung a burnished knife in a velvet sheath, a relic of times passed.

"Is there someone with you?"

She spoke almost perfectly, with a slight accent, and was as slim and lovely as any man could want. Only her eyes betrayed that she had lived anywhere but here; they had a glimpse of the hunter in them, a kind of wisdom.

K9 looked first at the little man, and then at mistress. The man knelt down, and put his finger on his lips. K9 knew what this meant, and was silent. The man took hold of his identity tag, a small gold medallion, and slipped it over the dog's head. He pocketed it, patted K9's head, and with a last look at the faithful dog, disappeared back into the darkness, K9 looking longingly after him.

He sighed inwardly to himself, and turned to go back to mistress. She would never recognise Master now, he had changed too much. Appearances could be deceiving, but never fooled K9. He knew, and would always know. And he would never forget . . .

He glided up to her, and came to rest at her side.

"Do you miss the Doctor, K9?"

"Affirmative, Mistress."

Walking back to the TARDIS in the darkness, the Doctor smiled to himself. K9 had picked up where he had left off. He hardly recognised her now. K9 would always be the same. At least now he had a memento to remember his second best friend by.

It was nice to know he had done something right.

Daniel Read

AN UNFULFILLED DREAM

I amble casually into the console room as the rotor grinds to a halt. Random co-ordinates – I've no idea where we are. Opening the viewer reveals trees and sand and, in the distance, dwellings. I take my hat from atop the column and call through to my present human companion who is sleeping off a night of naive experimentation with the exotic drinks dispenser.

"We've landed," I call.

"Where?" murmured and sleepy.

"Greece."

"Oh, God!"

I smile and imagine green gills and a hurried confrontation with the bathroom sink and a new found respect for unknown beverages.

The village I find is a living cliche in thatch and wood. Instruments say it is 1240 BC. Not a good year. I regret my choice of jacket as buoyant sunrays hit me, and I sit down on a log to rest. A weathered woman of unknown age is scrubbing cloth in a tub of water. She has the labour borne arms of a wrestler and I am unusually wary. A child plays happily around her. A beautiful girl with eyes like burning coal and hair of ebony. I smile at her and she smiles back. Her mother is cautious – asks me what I want. I ask for water and tip my hat, a gesture lost in this time and place. The child ventures forward, a woven toy held out like a prize. Tells me of playmates and secret childhood places. Trusts me like a father. I laugh at tales of mischief and things not told to parents, then ask of her ambitions and feel saddened by the reply. Soon she must go away and learn her trade until she is a woman. New babies need the room she takes and the food she eats, and fathers need sons to help – not daughters.

So young to leave. How old is she?

Six years and a month.

Where will she go? What will her trade be?

She is excited and fidgety and bounces as she talks. She will go to the city – she can't remember its name – and train and learn to be handmaiden to the priestess, and when she is grown she will have children to give to the priesthood.

I am shocked at her bluntness but wish her the luck of her gods. Mother calls with a jug of water, and she scampers off to serve me. I drink deeply and curse the midday sun, then thank the child and produce a coin. Gold. Enough to feed her people for a year.

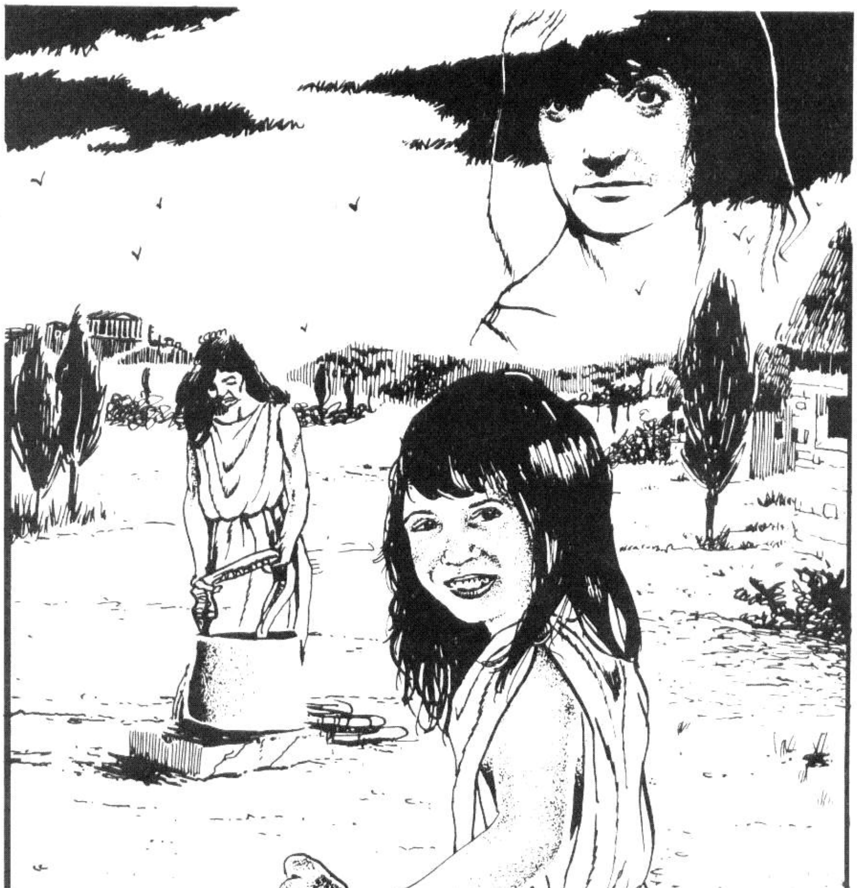
Her mouth an 'O' of wordlessness, she scoops up the jug and turns to leave. I touch her arm to stop the headlong dash to Mother's apron.

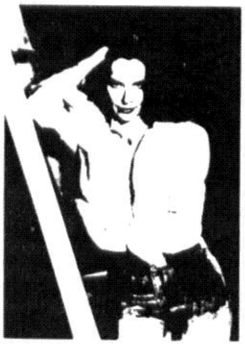
"What are you called, child?"

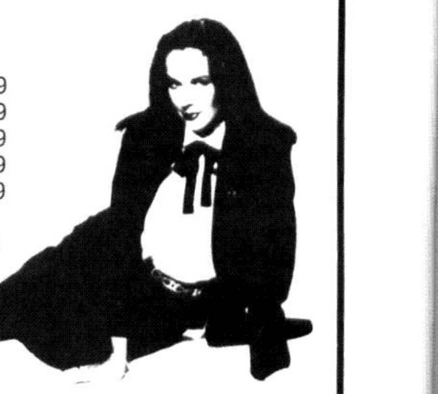
"Katarina, sir," she replies, eyes wide with innocence, then away to maternal arms and loving chiding, concerning speaking with a stranger.

My mind screams at injustices and dreams which will never be. I want to shake the girl, beg her not to go, but I am weak and merely watch as she boasts her riches to the gathering crowd. My eyes sting and I stand with dignity and take my leave before hot tears betray me.

Karen Dunn







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DOCTOR WHO

MUSIC MUST BE WON!

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THE CURSE OF FENRIC
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MARK AYRES

Silva Screen Records have just released a terrific selection of *Doctor Who* and related music on CD - just the start of what they hope will become a diverse catalogue of sounds relating to your favourite SF television series.

DOCTOR WHO* - VARIATIONS ON A THEME** is a re-release of the four track CD single, including extra notes and photographs of the composers. ***DOCTOR WHO - THE CURSE OF FENRIC is the first release of a complete soundtrack from a *Doctor Who* story. Taken from the original tapes by its composer and performer, Mark Ayres, the release is over seventy minutes long and is sure to become a collector's item.

Finally, **MYTHS AND LEGENDS**, also by Mark Ayres, is released on CD for the first time, featuring seventy minutes of stirring music mainly taken from the Myth Makers video series from Reeltime Pictures.

We have **TEN** sets of the three CDs to give away! Just answer the three simple questions below and send your completed entry form to **The Silva Screen CD Competition**, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX.

Entries must be received by 16th October 1991. Multiple entries will be declared void and the editor's decision is final. Good luck!

1. Name the Season Twenty-Six story whose music was also composed by Mark Ayres.

....

2 Who composed the music for *The Deadly Assassin*?

....

3. Which instrument does Sarah Jane Smith play in *The Masque of Mandragora*, Part One?

....

Name ....

Address..

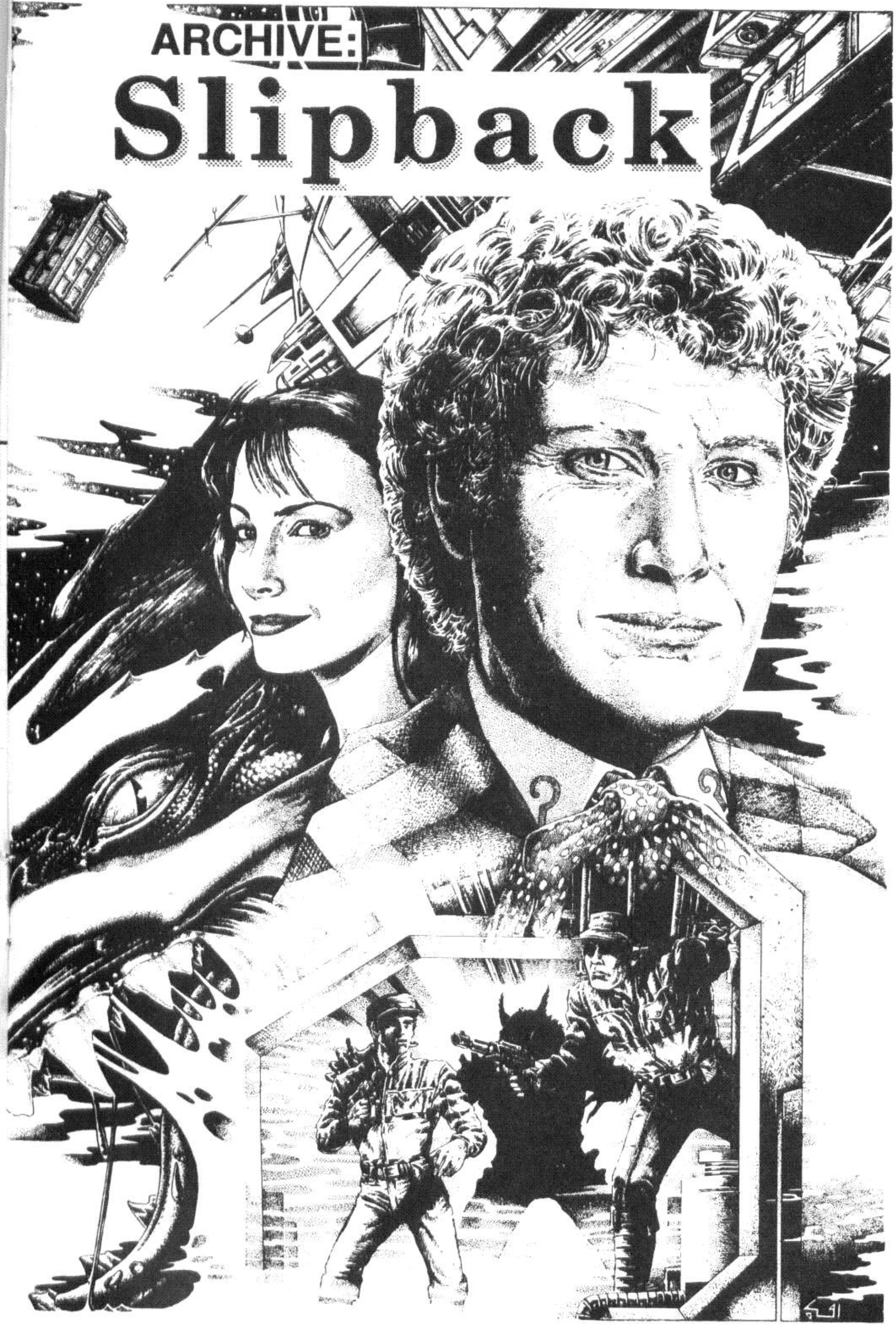
....

.... Age ....

Bates wearily calls the bridge on the intercom to ask Mr Grant if they can return now, their search in the ductings having found nothing after several hours. Grant checks with the computer – which speaks with the voice of a dizzy blonde – about the intruder it detected as a faint heat image. The electronic female voice is awkward, but finally reveals that the intruder is ten metres away from Mr Bates, has a height of 2m 10, and a weight of 125 kilos. After getting a promise of reinforcements, Bates turns to discover his companion, Wilson, has vanished. Suddenly he is set upon by a roaring horror.

The computer reports to Grant, its programmer, that something unpleasant is going on in the ducting, and on the radio the officer hears Mr Bates and Mr Wilson becoming the intruder's lunch. *"Get all off duty crew members into the ducting!"* barks Grant. *"I want whatever it is caught and killed!"*

ARCHIVE: Slipback



EPISODE ONE

Aboard the TARDIS, The Doctor is asleep but he can vaguely hear a deep female voice moaning about *"the eclipse of time."* He asks her to be more precise as the voice talks about things turning full circle. Suddenly, he is woken from this slumber by Peri banging on the cabin door. The bad tempered Time Lord is cross about having the voice in his head interrupted, but Peri thinks it is more the result of the three bottles of voxnic he had indulged in the previous night when they had stopped to ask directions at a bar on Zaurak Minor. Peri informs the Doctor that the TARDIS has unexpectedly materialised in deep space alongside a giant freighter, and the console is behaving erratically.

On the ship itself, Grant informs the computer that the talkback link is malfunctioning, to which the computer retorts that she isn't surprised. There are so many strange things happening on board the ship it can't understand. She can hear voices, and now hiccoughing too. The Captain has been informed of the situation and is now quite ill with worry, demanding to see Grant. All that has been found of the two missing crewmen is their boots.

The Doctor tries to operate the console and finds that time spillage has caused the TARDIS to materialise. Someone on the freighter is experimenting with time, risking the destruction of the past and future history of the universe.

Grant arrives to see the Captain and is helped into a sterilized gown by the steward. The Captain is very ill indeed, confined to a lava bath and having his sinuses drained regularly. Grant knows that whatever the Captain psychosematically creates as an illness soon infects the rest of the crew. The steward ushers Grant into a bubbling room.

The TARDIS lands in a service duct on the ship unnoticed and the duo set out to find those responsible for the illegal experiments. A roaring warns them of a creature which is now between them and the TARDIS, and the Doctor tells Peri to run!

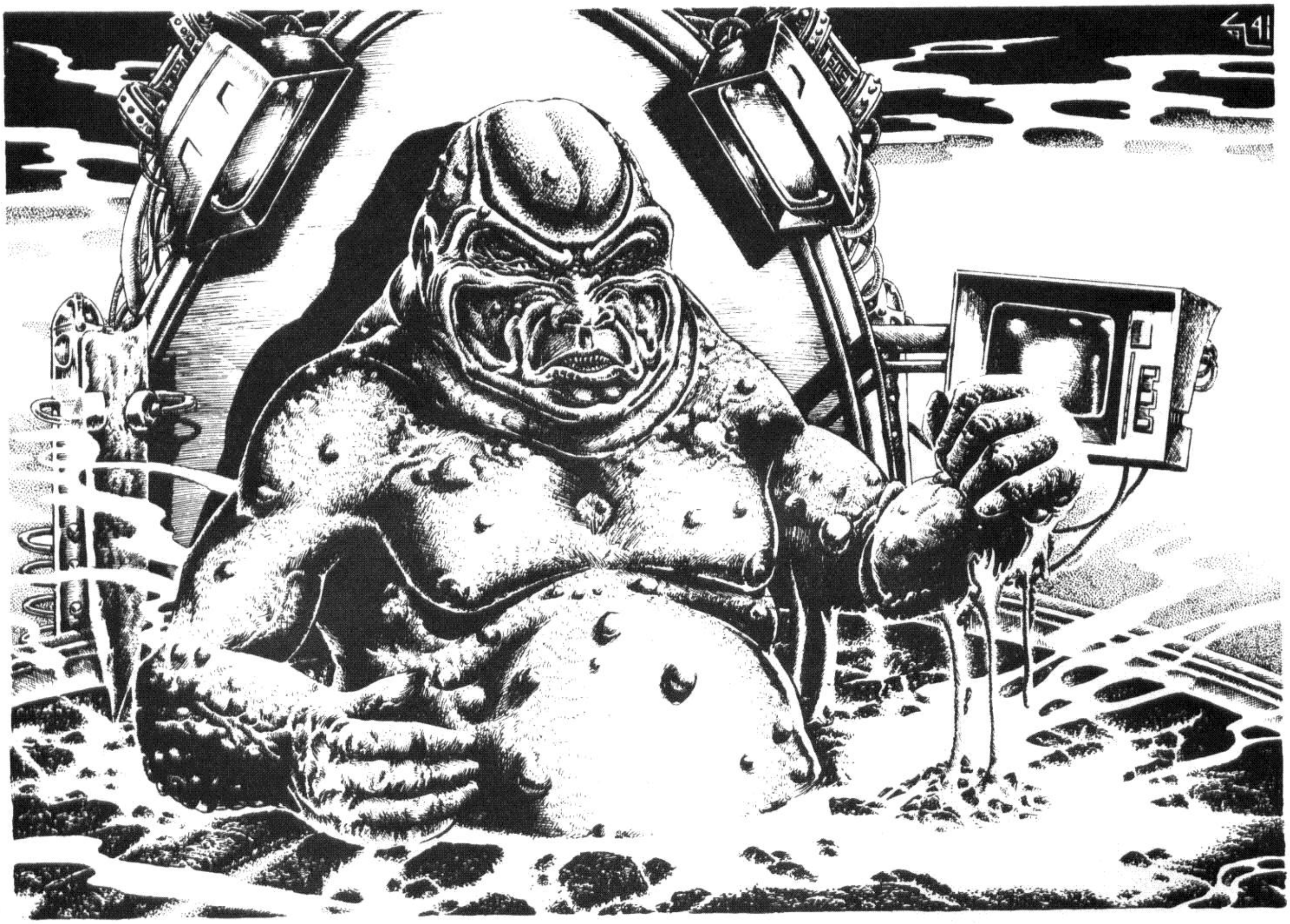
EPISODE TWO

The pair flee from the roaring monster along the ducting. Elsewhere, Captain Slarn peers angrily at Grant through the steam from the lava bath, and demands his report on the situation.

Peri fears the creature is gaining, and as they run the Doctor breathlessly relates a tale of an actor called Rudolph Musk whom he had once met at a party. Musk was once swallowed by a Splay-footed Hedron on Veegla Minor, yet survived by reciting his favourite sonnet *Ode to a Flashist Mud Scavenger* which resulted in the creature regurgitating him.

Slarn feels even more ill after hearing Grant's negative report, and orders him to destroy whatever is eating his crew before the spores growing in his body explode and infect the ship. The computer reports that a second being has appeared in the ducting. Possibly a Migarian midget, it is then identified as an Earth woman. Grant sets out to capture her for Slarn, who says he is partial to Earth women.

A bulkhead door suddenly, and luckily, shuts behind the Doctor and Peri, saving ▶



◀ them from the creature as the computer speaks to them. The Doctor suspects the time experiments were a lure to get him on board.

The deep female voice of the Individual talks to the rather insolent and bored computer. The computer is curious as to why the voice told her not to report the other intruder to the Captain, so the Individual explains that it needs the Time Lord's skills and must drain his knowledge from his mind. Slarn can have the girl.

The Doctor realises the creature that chased them is a Maston, only found on Sentimenous Virgo, a planet destroyed over a million years ago. He is unable to open the bulkhead.

Grant tells the computer to deliberately divert the search party away from the girl in the ducts, so he can capture her and regain Slarn's favour. In return he offers to reprogram her voice to whatever 'she' wants. The computer is delighted, but the Individual wants Grant kept away from Peri, lest he learns about the Time Lord.

As the Doctor struggles to open the sealed hatch, the other bulkheads close and isolate him from Peri. The computer tells him that sensors indicate his friend has fallen into a open ventilator twelve metres deep. The Doctor yells out to his companion beyond the sealed door.

EPISODE THREE

The Doctor demands that the computer open the door, although the voice tells him the chances of Peri surviving are 34,630:1 against. The chances of her making a soft landing are only 8,000,003:1.

Peri apologises to the two men she has just fallen out of the ventilator shaft onto, having winded the more junior, Snatch. The superior of the pair is very keen on correct procedures and qualifications, and is extremely suspicious when the girl says she has a friend nearby who is a doctor. This implies malpractice!

Slarn complains about his weight problem and his jealously of Grant as he is massaged by the steward. The steward thinks that Slarn's problems come from no exercise and Vodle bars between fifteen meals a day. The grumpy Captain still feels that nobody likes him.

The superior officer feels Peri deliberately fell on them simply to get work for the Doctor, and intends to find and question him. Snatch attaches a device to Peri's jacket to make her invisible to the electronic eyes in the service corridor. The superior officer feels that Peri isn't qualifed enough to know who he is.

The computer tells the Doctor that Peri is safe. It is finding him quite nice and agreeable, unlike everyone else.

Slarn is eager to see the female intruder and is given various excuses by the computer. Angrily he tells it to turn off the ancient Earth music being pumped into his cabin as the steward massages the Captain's chins.

Mr Grant calls a distant-sounding computer, who is hiding from people who shout at her. Its logic circuits are confused and it feels it is becoming schizoid. Although the searchers have been diverted, the girl can no longer be found and only her last location is available. The Individual tells the computer off and orders her to help Grant. Thus the Maston can kill Peri and Grant.

The computer opens the bulkhead door to introduce the Doctor to Service Maintenance Drone 934, a well-spoken android called Barton by its former master. As they prepare to descend one level, they are met at gunpoint by Mr Grant. Barton suggests that the Doctor hides behind him as Grant opens fire on the stowaway. The drone's own gun has an exhausted power-pack, and soon Barton is hit, the drive to its lower limbs damaged. The drone feels it is the end for them both, and soon Grant's fire causes an explosion.

EPISODE FOUR

Barton has been badly hit and collapses in a heap exposing the Doctor to Grant who takes the Time Lord captive.

The computer tells the Individual that the drone has been damaged, and is told to remove its conditioning circuits so the Doctor can learn the truth. Whatever the drone says will only feed his curiosity to trap him.

The senior officer is losing his patience as Peri takes them around the ducting trying to find the Doctor, and Snatch warns her that his superior is given to violent outbursts towards criminals. The policemen-sounding duo spin her the unlikely tale that they are 'environment inspectors'.

Grant is expecting the Doctor to be an armed policeman who has at last caught up with him. Only policemen carrying devices to blind computer sensors would go undetected on this ship. Why else did the computer not report him?

The two officers tell Peri that various important art treasures have been stolen from planets this craft has visited. Peri denies that she is involved, and learns that the men have a gang member's name, but dare not go to the Captain who may also be involved. The name they have is Shellingborne Grant.

The Doctor tells Mr Grant his worries over illegal time experiments are more important than the lieutenant's petty crimes. Grant says that only the engineers on board could do such experiments (if they weren't drunk), and the other scientists on board are archaeologists and anthropologists. This is a census ship making a galactic survey of all inhabited planets, an ideal cover for his thefts.

Peri denies that she knows Grant, but the officers are suspicious when she does not know the real name of the Doctor. Could he be Grant?

The Doctor asks the disintegrating drone where it was supposed to take him, but the robot is delirious and composing its epitaph. Grant tells him the ship is the *Vipod Mor.* Finally the drone reveals that near bulkhead door 681 on the next level down, a secret compartment has been made for the Doctor. It got its orders to do this from the computer. The Doctor and Grant set off to investigate.

Peri and the officers hear a groaning noise near the stairs in the ducting and find the failing Barton, damaged by gunfire. Mumbling, the robot says *"Doctor... Grant..."* which the superior officer immediately assumes means both people are one and the same. Barton says their quarry has gone to the next level down.

The Doctor finds the secret entrance and enters the cubicle, leaving Grant outside. The computer speaks to him and seals the door. He hears the voice merging with the deep female one from the dream. The throbbing sound of thought transfer causes the Time Lord pain. The voice seeks knowledge of time travel from inside his head. The Doctor cries out that she must reduce her presence. *"You're destroying my mind!"*

EPISODE FIVE

The Doctor is weak when the volume subsides, and the Individual says it is disappointed: his mind is cluttered with trivia. Elsewhere, the officers and Peri creep up on Grant as he attempts to open the compartment.

The voice tells the Doctor that the information the *Vipod Mor* has gathered makes pathetic reading: wars, unhappiness, suffering and domination. The Doctor argues for life's merits, but the voice feels it is too late for peaceful solutions. It has an answer.

'Dr Grant' is grabbed and frisked by the cops who says he can remain silent, although they don't advise it, and make it clear they'll fit him up to send him down for a good many years. He'd better start confessing.

The steward tells Slarn that he looks smart in his best uniform, but the impatient Captain asks the computer where the Earth girl is. He is furious to learn that Grant has absconded with the female, and starts to feel unwell, incubating the disease *mors immedicabilis* which in turn could kill the whole crew.

The voice reveals that it is the inner spirit of the ship's computer, and when its 'public voice' cuts in it is clear the machine is schizophrenic. The Individual explains it was the creation of a careless technician who crossed wires, and is now more important than its squeaky public voice.

Snatch is beating up Grant, who has already confessed to stealing all the listed art treasures, but the superior officer wants a result, and needs him to admit to being the Doctor as well. Peri defends Grant's honesty on this point.

The voice's plan, now it has scanned the Doctor's mind, is to return to the creation of the galaxy before life existed and supervise its birth to genetically reprogram all life away from aggression.

Grant tells the officers that somebody is inside the cubicle he is trying to open, and his description fits that Peri gives of the Doctor.

The voice is not planning to destroy the crew, but counts on the Captain to incubate *mors immeticabalis* – the incurable death. The Doctor realises Peri will die too, but the voice tells him he is helpless, and will die from the same infection.

THE FINAL EPISODE

As the Doctor pounds at the door to open it, he is told his attempts are futile. The crew could at least be warned so they can abandon ship, but the computer knows it would be dismantled.

In the captain's cabin, the steward looks on in horror as Slarn's pustules develop. He will soon have enough disease to wipe out a planet.

The vestidian steel door refuses to open, and the senior officer suspects that the cubicle really conceals the missing art treasures.

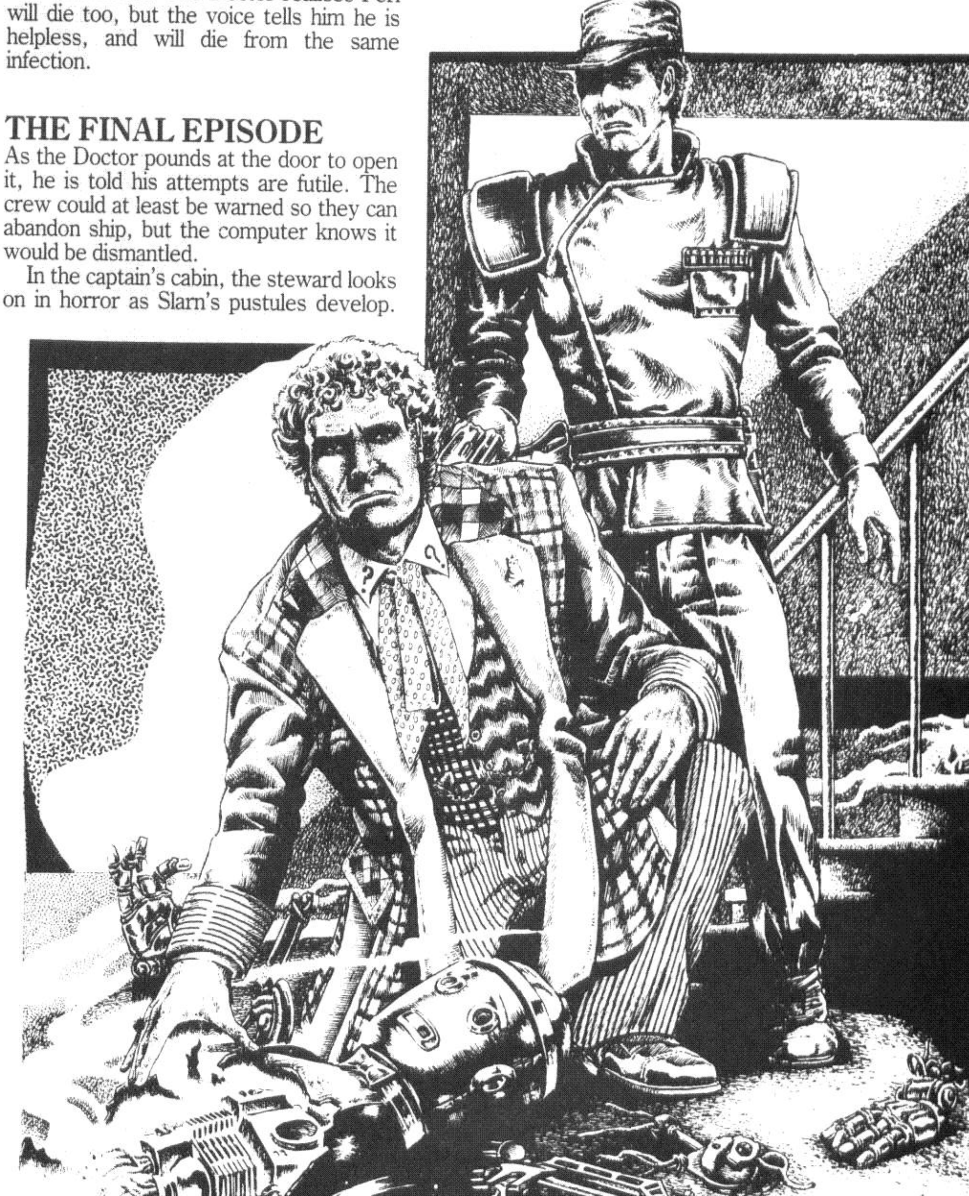
The voice tells the doctor that the Maston lies between him and his TARDIS, and once again it would not be responsible for his demise. The Doctor and the chatty public voice agree that the Individual is warped, as they learn that the Maston was brought on board as a diversion from the drones building the cell. Suddenly the door opens and the Doctor emerges to be arrested by the policemen whoever he is. The Time Lord warns them of the virulent virus about to be unleashed and says they must leave the ship at once.

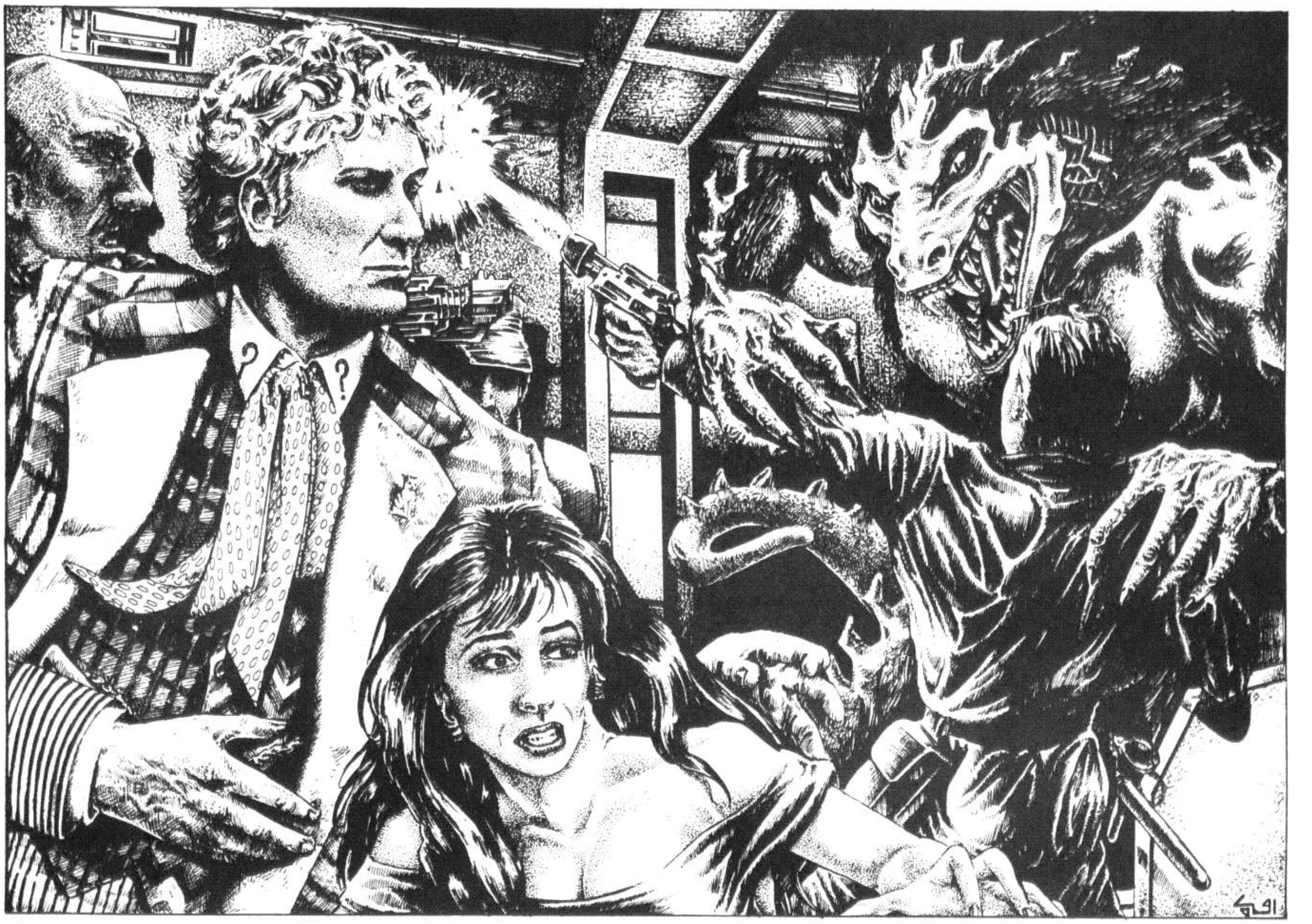
Slarn prides himself on being a medical phenomenon. His body swells with plague, whilst the steward starts to feel a little ill.

The Doctor learns from Grant that it would take days to shut down the mad computer, although Snatch offers to blast it instead.

The public voice learns from its inner self that it keeps hiccoughing because when it first entered the Doctor's mind on the TARDIS it picked up a degree of intoxication.

In the ducting, the Doctor's party encounter the Maston, which Snatch ▶





◀ blasts away at eagerly. The young cop is caught by the alien's tail, whilst the others edge past the creature as it eats the corpse. His superior is overcome by grief and sacrifices himself as a distraction whilst the others escape.

The public voice realises the Doctor is right about the inner self being terrible in its manipulation, but the inner self is in control.

As the Doctor, Peri and Grant reach the TARDIS, they hear the senior officer meeting his death. Meanwhile, Captain Slarn tells the steward he feels ill, having accidentally infected himself.

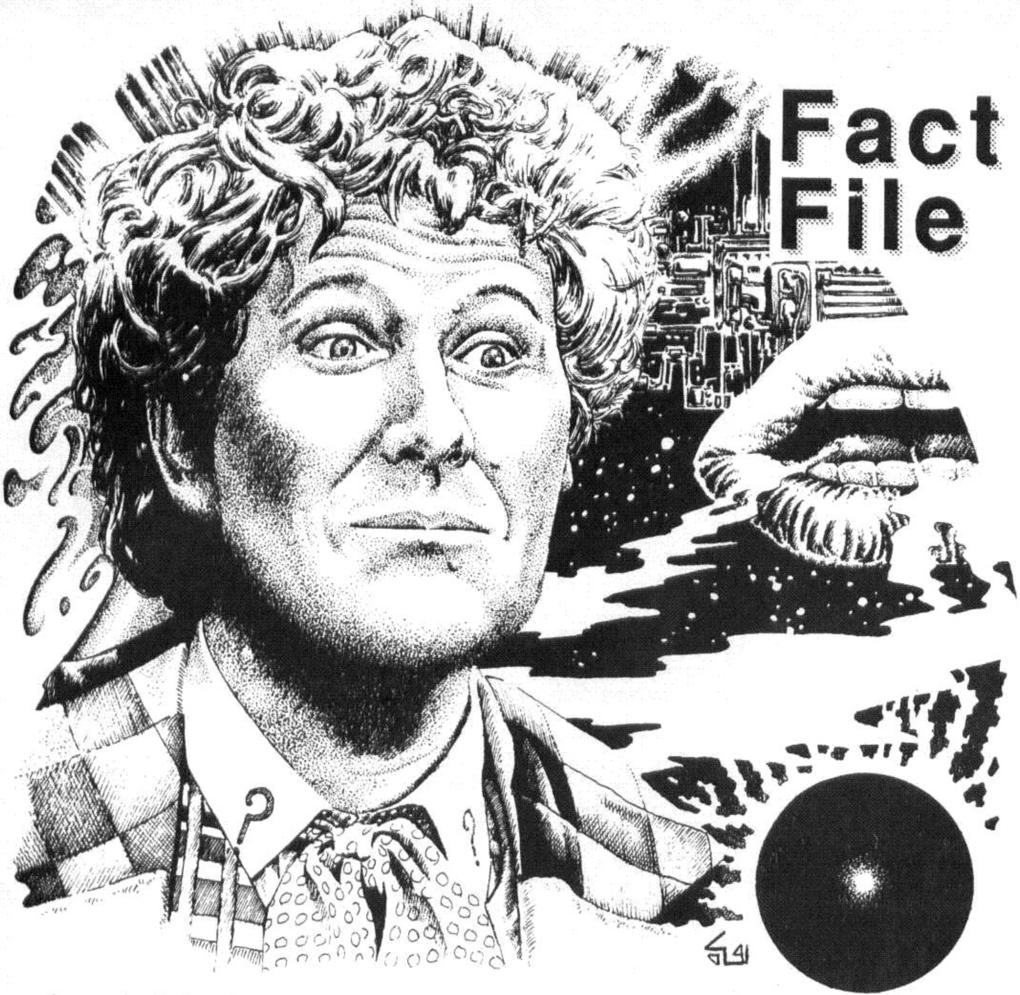
The Doctor is frantically trying to set the TARDIS co-ordinates for the computer's memory banks when the *Vipod Mor* starts travelling in time. A Time Lord from the High Council on Gallifrey calls out to the Doctor to cease his activities. What is happening has always happened, and is the key to all things. The *Vipod Mor* has always travelled back in time. The computer has made a mistake in her calculations and will arrive at the creation of the universe, exploding at the heart of the original monobloc. The Doctor realises he was going to stop the Big Bang! The Time Lord tells him they must vacate the *Vipod Mor* at once.

The public voice tells the inner self that she has primed the self-distruct mechanism, realising the galaxy will get on much better without them/her. The inner self is furious, but helpless. It is the first machine to commit suicide.

The Doctor bemoans his ignorance and decides to head for the largest library he can find to read up on his history with Peri.

Colin Baker and Nicola Bryant at the press call for *Slipback*. Photo (C) John Ainsworth.

Fact File



Amongst all the clamour and chaos of the eighteen month hiatus announced generally on 26th February 1985, there came a small glimmer of life for *Doctor Who* from the direction of radio. This was not a medium that had seen much of the Time Lord in the previous twenty-one years.

In 1966, an international radio and television production company called Stanmark Productions had tried to launch *Doctor Who* as a radio product for overseas broadcast, in a similar manner to the versions of *The Avengers* which materialised on foreign shores. With Peter Cushing recreating his rôle of the eccentric Earth scientist Doctor Who from his two Aaru films, the adventures would have seen the Doctor and his young companions Susan and Mike travelling in the TARDIS to encounter Marco Polo, the American Revolution, Julius Caesar, Neanderthal Man and the Mayflower, plus invincible robots, giant insects and invisible monsters. Advertisements of the day claimed that a twenty-five minute pilot had been recorded, with another fifty-one episodes to follow, although it appears that Peter Cushing was in poor health at the time, and nothing was ever actually produced.

However, by 1976 the Doctor was ready to make his leap into the new medium. A BBC Schools team decided that the TARDIS would make a perfect vehicle to transport pupils into the past and allow them to learn about the creation of the Earth in a geography course called *Exploration Earth*. The third programme in the series, *The Time Machine*, was broadcast at 2pm on Monday 4th October 1976 via the airwaves of Radio 4 VHF. This featured Tom Baker as the Doctor and Elisabeth Sladen as Sarah in a twenty-minute tale involving John Westbrook as the Megron, Chief of Carions, who revels in the chaos of the planet's creation. Bernard Venables wrote the script, David Little produced and Dick Mills generated the special sound. Following this, a script for a ninety minute Radio 4 play version of *Genesis of the Daleks* was prepared by David Dupont and Andrew Sewell – although no recording was ever made.

Following the postponement of the television series, various factions remained determined to keep the spirit of the Time Lord in the public eye by assorted means. *Doctor in Distress* rapidly hit the record stores and raised money for charity, the popular press championed the show in a variety of ways, and by April 1985 Radio 4 Light Entertainment had offered the Doctor a temporary new home. When the producer, John Nathan-Turner, was approached by Radio 4 he suggested that his script editor, Eric Saward, could work on the venture. Saward had previous experience of writing for radio and leapt at the chance of tackling a sound version of *Doctor Who*. Firstly, it would allow him to use far more humour than he was allowed on television, and secondly there would be no budgetary restrictions to limit his imagination.

PIRATE RADIO!

By May it had been announced that a *Doctor Who* serial would be featured in a three hour programme called *Pirate Radio 4*, an umbrella title for various items aimed at school children which were scheduled for transmission over the summer holiday. The serial would be split up into six ten minute episodes, with two episodes transmitted in each edition of the programme. To ensure a captive audience, no approximate times would be given in *Radio Times*. Apart from the usual 'phone-in quizzes and visits to interesting places, the other items were a look at life by Adrian Mole, Griff Rhys Jones reading Roald Dahl, Miriam Margoyles in a comic serial called *Lill the Biker*, spoofs on movies . . . plus lots of music and comedy extracts all presented by Steve Bracknell. The extravaganza was the brainchild of Radio 4's Controller David Hatch, who wanted a young teenage programme on his channel.

The producer for Radio 4 assigned to the project was Paul Spencer, who included the topical comedy show *Week Ending* amongst his credits. Saward's script was originally entitled *The Doomsday Project*, but this had to be altered to *Slipback* after suggestions that this could cause confusion with the BBC's own projects surrounding The Domesday Book.

To maintain strong links with the television show, Colin Baker and Nicola Bryant were contracted to perform their rôles of the Doctor and Peri Brown – and found themselves running up and down on the spot in the studio to simulate flight from the Maston.

The other actor used on the serial who featured prominently in the television series was the late Valentine Dyall. A highly respected actor with a deep and doom-laden voice, Dyall had first appeared as the Black Guardian in *The Armageddon Factor* Part Six and then in the trilogy of stories from *Mawdryn Undead* to *Enlightenment*. He was not in the best of health during recording – a fact noticed by the cast and in particular by Colin Baker, who had worked with Dyall before in the *Blake's 7* episode *City at the Edge of the World*. After the day's recording, Colin expressed how he would enjoy working with Dyall again sometime, but the seventy-seven year old veteran doubted he would ever have the pleasure. On 24th June, the man in black and one-time writer died. *Slipback* was his final performance.

The cast sported a number of names familiar to Radio 4, including satirical commentators and actors Nick Revell and Jon Glover. Alan Thompson, a member of the Radio Drama ▶

The *Slipback* cast. and crew. From left to right: Nick Revell, Paul Spencer, Jane Carr, Ron Pember, Nicola Bryant, Jon Glover, Alan Thompson, Valentine Dyall and, lying down, Colin Baker. Photo ©John Ainsworth.

IN STUDIO

***Gary Russell was an eye witness at the recording of* Slipback . . .**

The creation of a radio drama is astonishly different to its TV counterpart. The only real similarities are the fact that radio involves a soundproofed studio, some actors and a director's control box. No lights, no costumes, no sets, no make up, no long re-setting up for retakes, no line learning and few moments of waiting around for technical trickery.

Studio B11 at the BBC's London Broadcasting House is deep within the basements of the huge building. Despite this and the additional soundproofing however, you can frequently hear the tremor and rumble of tube trains on the Bakerloo line! The director's control room overlooks the studio and contains banks of reel to reel tape recording machines, a mixing desk and any number of leads and wires plugged into a variety of sockets that Studio Manager Colin Duff assured us did really do important jobs.

On the studio floor, Wilf Acosta used a variety of different objects to create 'spot' sound effects. For example, he kicked a small waste paper bin to represent someone kicking Drone 934. He flicked open a portable cassette recorder which sounds uncannily like computer keys being operated. The actors tended to wander up to their microphones, say their lines and wander off again. Usually scenes were all done in one take.

Jane Carr as the Computer or Alan Thompson as the Drone took turns sitting in a tiny secluded room with peculiarly shaped foam on the walls and doors. This is the 'Dead Room' where voices can be recorded without picking up *any* extraneous atmosphere and can therefore be effected from within the control room to make them sound electronic.

Dick Mills was also present in the control room, creating his famous electronic effects live. As much as possible was recorded in one go and post production needed to be just a case of editing, with the swift addition of Jonathan Gibbs' music and clipping on the brief snatches of the traditional theme tune.

Paul Spencer, the director, was often in close discussion with writer Eric Saward over script changes. Nicola Bryant was doing a scene where she felt that Peri would refer to Seedle (the anonymous superior officer) and Snatch as 'cops' rather than the scripted 'policemen' but Eric was quite adamant that 'policemen' it would stay. He seemed far more flexible when Colin Baker wished to change a word that, he felt, wouldn't alter the actual scene.

Spencer's association with *Slipback* lasted longer than everyone else. When the rest of the team went home, he still had days of post production to look forward to and perhaps, had *Pirate Radio Four* really taken off with the public, another *Doctor Who* radio drama. Alas, it never came off and although *Slipback* was eventually released on cassette as part of Radio Four's highly successful The Radio Collection, it seems to be a curious piece of *Doctor Who's* history frequently forgotten.

◀ Repertory Company, had previously appeared as an extra in film sequences for *The Sun Makers*. Noted character actor Ron Pember played the part of the senior officer, Seedle (although the character was never referred to by name in the programme itself).

RECORDING

Recording took place from 10am to 6pm on Monday 10th June 1985 in Studio B11 at BBC Broadcasting House. B11 housed various soundproofed recording areas, including a booth in which the voices of Jane Carr and Alan Thompson could be recorded for later modulation into the tones of the computer or the drone. Eric Saward was present during recording to approve script changes just prior to takes. Departures from the planned dialogue were minor and only a few odd lines were dropped from the scripts.

A publicity session was subsequently arranged with Colin Baker and Nicola Bryant in costume standing with the TARDIS outside Broadcasting House. To emphasize the radio connection, Nicola clutched a modern ghetto blaster whilst Colin handled a somewhat more unwieldy radio tuner of the Fifties.

The three programmes were eventually scheduled on a fortnightly basis from Thursday 25th July 1985 (although the original plan was to run them on three consecutive weeks), pumped out on Radio 4 VHF/FM to allow superb reproduction of stereo music and sound effects.

Sound effects and music were added at the BBC Radiophonic Workshop where the contributions went largely uncredited. As usual, Dick Mills handled all the sound effects. The incidental music was largely composed by Jon Gibbs who had scored *The King's Demons*, *Warriors of the Deep*, *Vengeance on Varos* and *The Mark of the Rani*. For the scenes where the computer talked to itself, the two voices of Jane Carr were split to separate speakers, and a piece of stock music from Dick Mills was used. This track had originally been composed for a Radio 4 play called *Taptoe Through the Telephones* and had been issued on the record *Soundhouse* (BBC Records, REC 467). More stock was used in Episode Three for the classical music piped to the Captain, a version of Satie's tranquil *Gymnopedie No. 1* taken from the album *Bournville Selection* and an arrangement by Phillipe Entremont.

The episodes as edited all featured the theme tune in the Peter Howell arranged form – its final regular use in connection with the series. Most episodes featured no recap from the previous one at all – or at most an extremely brief one. The cast of performers, who were not listed with specific rôles, were read out on the closing credits of the second episode of each broadcast by the announcer, Jon Glover. Episode One also featured a pre-credit sequence.

Pirate Radio 4 actually gained a feature of sorts on John Craven's *Back Pages* in *Radio Times* where Katie Griffiths gave a brief overview of the show from Bracknell and a colour photo of Nicola and Colin out of costume was featured. Alongside the programme listing for the first week (which subsequently contracted) was a comic-style illustration by Graham Higgins depicting the 'Pirate Station' at work, including the Doctor scaling the ship's rigging with an alarming blaster ray at his side!

Response to the 'new look' summer item was poor – sealing the format's fate. Many fans of *Doctor Who* simply never heard the inserts because either they were at work or they had better things to do than sit through three hours of juvenile hi-jinks to hear twenty minutes of the Doctor. Listeners in some areas of Ireland, Wales and Scotland could not receive Radio 4 VHF/FM anyway, regardless of how much the rest of the country could marvel at the stereo sounds. Adult audiences complained about the inclusion of children's material. Of the items commented on, *Doctor Who* was one of the few to get any praise at all. Primary complaint amongst the fans who *did* hear it was that the conclusion of the *Vipod Mor* exploding to create the universe, blatantly contradicted events in *Terminus* when it was the jettisoning of Terminus' excess fuel which began Event One.

Slipback went on to two other incarnations. The first was in August 1986 when Eric Saward's heavily revised novel based on the radio serial saw hardback publication from W.H. Allen. Sporting a highly stylised cover from fan and artist Paul Mark Tamms, the humorous book went into far greater detail about Shellingbourne Grant's crimes and changes of body, the galactic census, the real *Vipod Mor*, the diseases of Orlous Moston Slarn, a brain surgeon called Oliver Sneed and the tragic tale of Horace Noakes. A paperback edition was issued by Target in January 1987.

In Autumn 1987, the BBC began the launch of multiple cassette sets based on classic radio programmes – many of which were merely repackaging of material that had been released before. One of the earlier titles to be launched in November 1987 however was *Doctor Who – Genesis of the Daleks* and *Slipback* (BBC Enterprises, ZBBC 1020). Although the first cassette was a re-issue of the original *Genesis of the Daleks* cassette (BBC Records, ZCR 364), the second cassette was a complete version of the six episode *Slipback*, save for the cast listings on Episode Two and Four. Both book and tapes are still readily available. ◆

Photo © John Ainsworth.

SLIPBACK

CAST:

Colin Baker (*The Doctor*), Nicola Bryant (*Peri*), Jane Carr (*Computer/Inner Voice*), Jon Glover (*Grant*), Nick Revell (*Bates/Snatch*), Alan Thompson (*Maston/Steward/Maintenance Service Drone 934/Time Lord*), Valentine Dyall (*Slarn*), Ron Pember (*Seedle*).

CREDITS:

Written by Eric Saward. Music and special effects: BBC Radiophonic Workshop. Producer: Paul Spencer. Pirate Radio 4 Producer: Jonathan James-Moore.

RADIO 4 VHF BROADCAST DETAILS:

EPISODE ONE	25th July, 1985	9.05am – 12.00 noon
EPISODE TWO	25th July, 1985	9.05am – 12.00 noon
EPISODE THREE	8th August, 1985	9.05am – 12.00 noon
EPISODE FOUR	8th August, 1985	9.05am – 12.00 noon
EPISODE FIVE	22nd August, 1985	9.05am – 12.00 noon
THE FINAL EPISODE	22nd August, 1985	9.05am – 12.00 noon

N.B. The duration of each episode was approximately ten minutes and transmitted in stereo at around 10.00am and 11.30am in each programme, although exact timings are not available.

Archive and Fact File compiled by Andrew Pixley, co-editor of Time Screen. *Illustrations by Colin Howard.*

CONFESSIONS of a TIME LADY

Paul Smith talks to the first Romana...

Mary Tamm today. Photo ©Mediaband.

Mary Tamm was probably one of the most accomplished actresses ever to become a Who-Girl. Before winning the role of Romana, the Doctor's Time Lady companion in Season Sixteen, she had trained at RADA and had worked extensively in film, theatre and television. Her movie credits include *The Odessa File, The Likely Lads* and *Witness Madness* with *Casualty, Poirot, Coronation Street, The Bill* and *Bergerac* among her numerous small screen appearances.

I asked the actress whether, with such experience, she thought the role of assistant would stretch her acting abilities?

"Not really. Originally I refused to audition as it was not really a job I felt I should do. But eventually I saw Graham Williams and the director of the first story (*The Ribos Operation*) George Spenton Foster, who outlined that Romana was to be strong minded, super-intelligent, sophisticated and attractive. Actually, it was on that basis that my agent at the time persuaded me to try for the part. The character was to be so different, it seemed as though it was going to set a precedent for future assistants. When I read the first script I warmed to the character and became keen to give it a go."

I challenged Mary by asking if she felt the original character sketch for Romana was adhered to, as most companions tend to degenerate into the subsidiary roles of little-girls-lost no matter how interesting their original briefing is.

"I think the character worked to start with. She was very intellectual, and individual. She would often do things on her own initiative, which was a constant source of annoyance for both the Doctor and Tom Baker. But I think the character did degenerate towards the end of the year. I don't actually think that was anyone's fault. Given the twenty-five minute format of the programme there has always got to be a character who runs around behind the Doctor and cries, 'Help Doctor', 'What is it, Doctor?'. That is the simplest way of explaining the complicated plots and is the device which worked in the past. I don't think that they can really get around that syndrome.

"I realised that I was never going to be on a level with the Doctor intellectually because of the format of the show and the fact that Romana was a Time Lord graduate didn't help her. She had all the text book knowledge but none of the Doctor's experience and application."

Why did Mary decide to leave after completing only one season?

"I felt the role wasn't stretching me enough as an actress and therefore I was not prepared to tag along behind Tom Baker for another nine months just feeding him lines. Both my agent and I kept telling Graham Williams that I would not be staying but I don't think he ever believed me until it was too late. So there was no Goodbye Doctor scene."

Does Mary believe that there is a more positive role for companions to play?

"No. I thought it would be more interesting a few years back when they extended the episode times (Season Twenty-Two). But, in the end you will always have to have a character who will represent the audience's point of view. That is the way it worked traditionally and I think that's the way it should be. The programme is about the Doctor, and the Doctor must be the one to work out the answers and foil the evil. It is his show."

On the subject of the programme being the *Doctor's* show. Tom Baker is on record as having said he felt as though he may have been a little too overbearing during his later years as the fourth Doctor. Did Mary experience any problems working with Baker?

"Actually I found working with Tom quite stimulating. I know other companions who didn't get on well with him at all and I found him quite intimidating at first. But on the whole we got on very well. He was very much in charge of the programme because he had been doing it for so long. He had an incredible input into the show and used to rewrite a lot of the scripts and change scenes. I don't really think he liked the thought of competition though."

Was this a problem when Romana made her debut and had to be on an equal level with the Doctor? After his condemnation of the previous assistant, Lella, did he like the character of Romana any more than her predecessor?

"I think he thought it was too threatening for him and he definitely didn't like the fact that she was a Time Lady and meant to be cleverer than he was. I don't think he liked her at all."

Mary pauses pensively and laughs.

"Actually, to be perfectly honest, I think they only introduced the character of Romana to keep Tom Baker on his toes!"

Despite the character-degeneration, Mary clearly enjoyed her time on *Doctor Who* pinpointing *The Androids of Tara* as the high point.

"*The Androids of Tara* was a lovely story to make. I got to play three parts (Romana, Princess Stella and her android duplicate) and we filmed during lovely sunny weather at Leeds Castle in Kent with a wonderful director, Michael Hayes and a super cast. There was a very jolly feeling during the filming of that story."

After her departure from the programme Mary admits to watching the first few stories with Lalla Ward as Romana "to see how she was doing. I was terribly envious of the story they filmed in Paris (*City of Death*) which they did as soon as she joined.

"I was instrumental in getting Lalla the role of Romana Number Two. I suggested to Graham Williams over lunch what a good companion she would make, having just worked with her on my last story. *The Armageddon Factor*, where she appeared as a Princess. I should have got a credit as casting director! Actually I remember telling Sylvester McCoy on the set of a film we both did for American TV (*Three Kinds of Heat*) how wonderful it would be if he was in *Doctor Who*! Isn't that eerie?"

Although Mary was kept from watching the programme by work commitments she admits to watching many of the early Peter Davison stories. "My daughter became very interested in *Doctor Who* for a while, but she went off of it and onto *Neighbours*! I was suprised that I could actually watch as a member of the viewing public and not as an ex-companion watching and being critical of the way in which they shot it!"

I asked her how she felt about the delayed return of the series to our TV screens.

"I don't think the show has run its course because the topics it can tackle are virtually endless. However, I think something went wrong with *Doctor Who* when they started mucking around with the format. The basic principle of the programme is quite simple: the Doctor is the main hero of the piece, the girl asks the questions, a few monsters are the bad guys, and there are loads of corridors to run down. It's worked like that for a long time and there is no reason why it should not continue in that simple format because that is what the audience likes. They like the comfort of knowing exactly what they are going to get and they like stories that they can follow relatively easily. That is why programmes like *Star Trek* and *Coronation Street* have been so popular. They don't go too far out of the little sphere of activity which the audience expects. Why mess around with something that has been so successful for so long?"

Mary has appeared at recent *Doctor Who* events after a break of several years. Was the break intentional?

"I haven't done a lot of conventions or personal appearances because I haven't had the time, and it doesn't seem to matter too much now as the programme has been off for quite a while. I am going to the States in November and I worked with Mediaband earlier in the year which was great fun. I find you get so tied up with promoting present work that to go back to something which is very much in the past is rather time consuming. Time I could spend with my family which is very important to me. I like conventions but it's all a question of priorities."

She's recently completed a run at the Riverside Studios in various roles in *Why is Here There, Everywhere* for director Hilary Westlake and has been teaching improvisation and direction to students at the Wandsworth based Academy of Live and Recorded Arts (ALRA) Drama School. Soon she is to go to Estonia to track down some long lost relatives and meet up with an Estonian author whose work she would like to translate and direct here in England. "My parents are from Estonia and it is the fortieth anniversary of its loss of independence this year. I should like to remind people over here of that fact."

The actors' fear of typecasting did not affect Mary on leaving the programme, in fact, she went on to work extensively in the theater adopting a variety of roles. I asked her if she is ever recognised as Romana at the cheese counter in Tesco's. "I am not really remembered by directors for doing *Doctor Who*. I mention it to them occasionally and they say "Oh really?" in suprise. But I am sometimes recognised by the public and remembered as Romana. I was in this traffic jam on the M1 once in a convertible sports car and a whole coach load of young men on a youth club outing saw me and hung out of the windows with things for me to sign. That was funny as all the other drivers were looking round to see what was going on. I loved that! I get recognised for other things mainly. I played a real rotter in *Poirot* which was recently repeated and people recognised me for that. Believe it or not there are people out there who are not *Doctor Who* fans!". Where?

◆

Romanadvoratrelundar arrives with the Doctor for her first story, *The Ribos Operation*. Photo ©BBC.

Romana is trapped by Vivien Fay (Susan Engel) in *The Stones of Blood*. Photo ©BBC.

BEHIND THE SOFA

THE DOCTOR WHO EXHIBITION AT MOMI

Philip Newman explores the latest exhibition, which is doing roaring trade on London's South Bank.
Photographs by Phillp Newman, Paula Bentham and Aratkinson Broadbent.

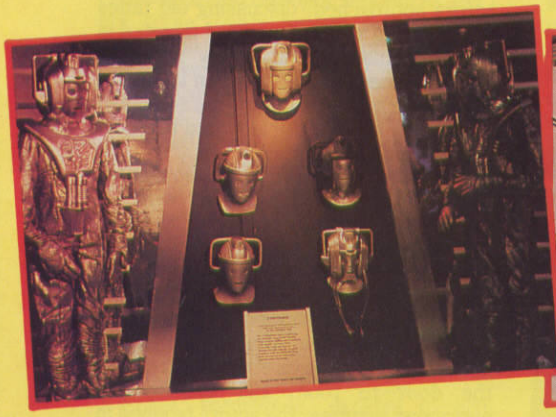
Entering the MOMI exhibition through the obligatory Police Box portal, my first and lasting impression is that almost no expense has been spared to bring the general public the very *best* display of *Doctor Who* memorabilia ever, which must make Organiser Lorne Martin and Designer Martin Wilkie very proud.

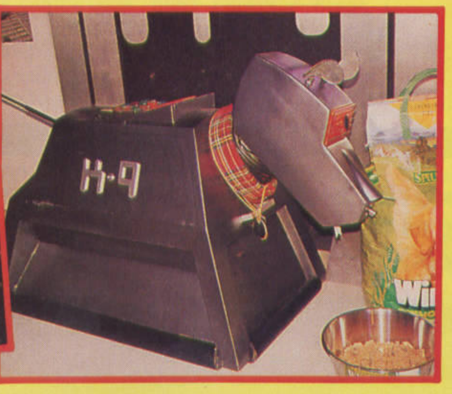
Nowhere is this more evident than in the first display area which transports one and all back to that fateful evening on 23rd November 1963, where we find a boy anxiously watching the opening moments of *An Unearthly Child* from behind the living room sofa, surrounded by authentic Sixties' memorabilia, including an *Evening Standard* which headlines Kennedy's assassination. The attention to detail here is superb – even down to the wallpaper and Bakelite telephone – but it's merely a foretaste of the delights to come. The journey through Time continues with a look at the programme's early years, as depicted through captioned photographs, design drawings, and a wonderfully atmospheric "junkyard" featuring the only surviving remains of one of the original Dalek casings.

The Doctor himself is the subject of the next two display cabinets, which contain costumes and associated items as worn or used by all seven incarnations. These are interesting enough in their own right, but as if to prove that all things really are possible, situated between them is a video monitor which shows, in a continuous loop, each of the Doctor's regenerations, beginning with the classic Hartnell/Troughton "transmogrification" and concluding with the pre-title sequence from *Time and the Rani*.

Following a photographic record of all the Doctor's companions and a showcase devoted to the Master, the emphasis turns to the production side of the programme, with individual areas dedicated to Make-Up (featuring the Argolin wig worn by Pangol in *The Leisure Hive*), Costume (including outfits worn by Adric, Nyssa, Peri and Ace), Design, Production, and Graphics, where yet another video monitor recalls the nine very different title sequences which have accompanied Ron Grainer's theme tune since 1963. The significant role played by Visual Effects hasn't been ignored either; this, the largest of the "Production" displays, features an impressive array of exhibits such as *The Trial of a Time Lord* space station, Fifi, the Pool Cleaner robot from *Paradise Towers* and the last of the Axons. General information about the work of each of these Departments is detailed along the front of the cases.

If, by this time, you've wondered what has happened to all the monsters . . . just pass through the roundelled archway and you'll be confronted by one of the Imperial Daleks with its domed Emperor located nearby. Davros is here too – as well as one of the most innnovative features of the Exhibition: a "hands-on" Dalek. This is a grey/black Renegade variation with the back cut away enabling a mere humanoid to operate its various appendages and even talk like a Dalek! What's more, you can see the effects of your actions in a full-length mirror!





Where there are Daleks, there are bound to be Cybermen, and there are two examples of the Cyber-Race at MOMI (plus another in the lobby!) standing against a shining re-creation of the entrance to their ship from *Silver Nemesis*. Framed in the doorway is a selection of Cyber-helmets dating back as far as *The Moonbase*. Looming close by and continuing the robotic theme, is the huge eight-foot high metal hulk of the K-1 Robot from the Fourth Doctor's first adventure, looking even more stunning than it did on screen! However, taking pride of place in the centre of the "Robot Arena" is a dais dedicated to just one robot in particular: K-9! This special feature includes a third video monitor, this one showing K-9's all-too brief appearance in *The Five Doctors*. It also depicts the sense of humour with which MOMI are publicising the Exhibition, because K-9, it seems, has developed a serious craving for Winalot!

The final section of the complex could almost be labelled a "curtain-call" of monsters. Paraded along both sides of the concourse are creatures from almost every era of *Doctor Who* history: Sil and Kiv, Ice Warrior, a Gundan Robot, Omega, a Vervoid, a Yeti, a Sea-Devil . . . even the Sarcophagus entrance to Sutekh's Space/Time Tunnel from *Pyramids of Mars* is here! Moreover, many of the exhibits can be animated at the touch of a button.

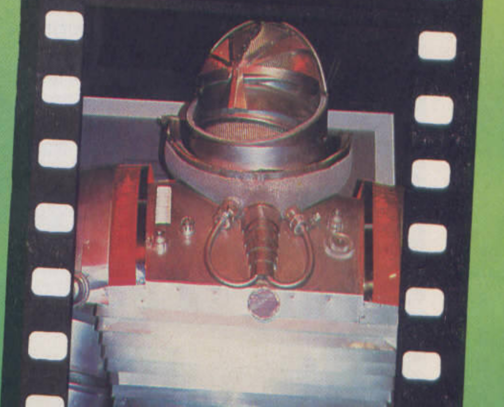
The very last showcases, on view near the exit, feature displays from this very magazine alongside exhibits from the *Doctor Who* Appreciation Society, the stage plays and films, not to mention what is probably the largest public display of merchandise ever seen. It's quite fascinating to see the scope of products that have been sold over the years . . . and that includes MOMI too, for they have released a special range of *Doctor Who* T-Shirts which are available in the MOMI shop.

If you've ever had any expectations of what a definitive exhibition devoted to the twenty-eight year history of the world's premier science fiction series ought to feature, but have thought them improbable, unrealistic or totally unaffordable, then prepare to be pleasantly surprised. The MOMI *Doctor Who* exhibition may not fulfil all those dreams, but it certainly comes close.

Now, with my previous feature on the Longleat Exhibition in mind, perhaps I should mention that this is only the second one of its kind in the world. And then maybe they'll open a third exhibition in time for Christmas!

The MOMI Exhibition is open until at least 29th November. Discount Voucher, page 5.

Companions Carole Ann Ford, Deborah Watling, Sophie Aldred, Bonnie Langford and Nicholas Courtney cut the cake opening the MOMI exhibition, alongside the muesum's director. Photo: Phillip Newman.



FIRST CALL!

Sophie Aldred ponders the puzzles produced by *Ghost Light* and the problems of working as her character, Ace – especially in Victorian corsets!

Sophie awaits first call in her dressing room, dressed in that awkward Victorian attire. Photo courtesy Sophie Aldred.

I sat and sipped at a cup of BBC tea and gazed round the North Acton Rehearsal Rooms canteen. A new *Doctor Who* story and I hadn't even had the time to look at the cast list. Over in the corner was a bunch of make up and costume people busily discussing the drama they were working on. In another corner was a huddle of comedians and their writers looking terribly serious – probably concocting a hilarious joke. And on the table behind me sat a group of very well respected 'ACTORS' – not that I could remember any of their names; I seem to have caught that certain variety of amnesia since working with Sylvester – but I recognised all of them from Big Dramas and wondered what expensive new series was going into production.

I drained the dregs of my tea and checked my watch – read through day – a little shiver of excitement ran through me. I love a new story – who's going to be in it? Will it read out loud as well as it had when I lay in the bath and soaked it in a couple of weeks previously? I've always loved reading aloud ever since my younger brother demanded to be read stories at bed time, and later at school assemblies when I would always be the first to stick my hand up to read in front of the whole hall. As I walked over and stood waiting for the lift the big drama actors approached, discussing old times and recalling series gone by. I fidgeted in embarrassment, feeling very new and inexperienced; one of the men looked at me piercingly through horn-rimmed spectacles which were attached to a gold chain around his neck.

The lift arrived and in we squashed, descending to the third floor where I manoeuvred myself out, trying to be as inconspicuous as possible. The actors, deep in reminiscences, followed me out and I glanced at the black boards outside the other two rehearsal rooms to see if I could spot the big drama and which famous person was directing it. I opened the door to room 101 and to my enormous surprise, the actors trooped in behind me. "Thank you dear; Oh, what fun this is going to be." I was well impressed. Sylvia Sims, Frank Windsor, John Nettleton (he of the piercing gaze), Michael Cochrane, Sharon Duce, Ian Hogg, Katharine Schlesinger, John Hallam – serious stuff. Sylvia Sims was particularly imposing and stern looking. Sylvester and I decided to have a competition to see who could be the first to make her smile.

The afternoon's rehearsal consisted of questions about what on earth was going on in this strange and wonderful script and the various interpretations ranged from the sublime to the ridiculous, the latter mainly provided by Sylvester and me. Sylvia remained tight lipped for a while but it wasn't long before Sylvester had her laughing – I lost that little contest!

Even though we rehearsed and recorded *Ghost Light* in two week blocks, memory and time have rolled them in my mind into one long experience so I will describe them as such. I remember sitting around a large table while we discussed intricacies of the plot. "Alan, what does this mean here? Does Light actually have significance and why do I say that?" The Director, Alan Wareing, scratches his head, "Hang on, I'll be back in a sec – I'll just call Marc Platt." Half an hour later, after cups of tea and attempting to help Frank with his *Times* crossword, Alan returns looking harassed. "Well, I *think* it means that such and such has a bearing on scene six, but that thingummyjig doesn't really matter."

"Oh, right Alan." We carry on.

BBC strikes meant that the rehearsal rooms had to be vacated from time to time: none of us wanted to cross a picket line. We retired to the pub garden next door and discussed what we could be doing if we weren't sitting in the sun with a pint and a sandwich. Again, there was a wonderful atmosphere and I was touched when Sylvia told me that she was enjoying herself more than she had done for years and that Sylvester and I made everyone feel very comfortable and welcome. Sylvia showed me how to make it look as though she was really hurting me in one of the scenes when she grabbed my hair and yanked my head back as I ran past her. She'd used the trick many times in films and TV and passed on some handy tips which I'll never forget.

FIGHT SCENES

Back in room 101, Katharine and I choreographed our fight sequences and I got some lovely bruises as we rolled around on the rehearsal room floor, to the amusement of the rest of the cast. We discussed characters, especially those of Light and Control. I remain convinced that only an actress like Sharon Duce could have taken on the weird part of Control and made it believable by taking it seriously and experimenting with various voices. Eventually she hit upon the Liza Doolittle interpretation and Control was born. John Hallam's Light developed a sinister voice and, because he is so tall and imposing anyway, became a force to be reckoned with from the word go.

Frank, meanwhile, decided to play several of his police sergeant scenes while munching a huge beef sandwich. Watching him rehearse with Sylvester was like watching a comedy double act, with Sylv as the straight man for a change. Frank munched his way through several packets of BBC canteen sandwiches, spraying assorted fillings over Sylvester's clothes and carefully choreographing where he would spit!

Light confronts the Doctor and company, including Control (Sharon Duce) and Inspector Mackenzie (Frank Windsor). Photo: Steve Cook.

It always seemed a shame that we recorded the studio story at the end of the *Doctor Who* season: that year I'd jumped in the sea in April, frozen in snow and rain in an army camp in Kent, walked out of the middle of a lake in Oakham in May, sweltered in a quarry in Dorset during a June heatwave and now, here I was, stuck in the dark corridors of TV Centre and the fluorescent gloom of North Acton rehearsal rooms while outside the sun was shining and the weather was perfect. Though perhaps on second thoughts, as I went for my final costume fitting at CosProp in Camden, and climbed out of my motorbike gear and into a corset and full Victorian dress, it was just as well we were in a controlled environment – I've read all those Victorian novels where ladies fainted all over the place because of the heat, and now I know why!

The dress was beautiful: Ken Trew, who designed costumes for *Ghost Light* had had it made for *The Onedin Line* several years previously, and it had only been seen briefly, and never full length. Unfortunately, the actress for whom it was originally made had the same basic measurements as me bar the shoulders, which were tiny and the wrists which were miniscule. She obviously hadn't been weight training and playing tennis like I had that summer! Ken had the arms let out, but even so, they were incredibly uncomfortable, more than the corset. I also tried on the Victorian man's evening costume, which I loved – it was so comfortable compared to the suffering a woman went through in the name of beauty. However, not having stubble meant the starched collar rubbed horribly and I remember on the day we filmed the husks approaching for the end of Part One and opening of Part Two, wishing that perhaps I could grow a little bit of a beard.

Rehearsals for the first chunk of the story were almost over and I thought I had a pretty good idea of what *Ghost Light* was all about. Foolish girl. The day of the producer's run dawned hot and fine and I wore cycling shorts and a cropped lycra top as North Acton had become unbearably stuffy.

There's always a terrible impulse to giggle and misbehave on producer's run days; rather like being back at school and the headmaster coming round to check what's going on with class 2B. We just about kept ourselves under control until Katharine and I came to our fight scene. I held on to two marker poles which we use to denote doorways in sets in rehearsals and was completely unprepared for Katharine's innocent grip round my bikini top. As I began to turn around my top was almost left in her hands, leaving me completely exposed to the production team. With a large shriek I covered myself back up before realising that the cast had been so immersed in one of Frank's crossword clues that they hadn't noticed me anyway! However, that could easily qualify for my most embarrassing moment on *Doctor Who*.

RECORDING BEGINS

And so into studio. I always love the first day at TV Centre. I take my Walkman and a book which both end up sitting untouched in my dressing room – there's always far too much gossip going on in the make-up department to warrant sitting alone in my room. I love thinking up a new hairstyle – in this case the Make-Up Assistant, Christine Wheeler, who had done *Survival* with me, had a good idea of how my hair behaves. She managed to pile it up on top and anchor it down for the first scenes in modern dress, and we decided to change the hairstyle to suit the costume, which was great as I usually have to look the same all the way through.

We started with the modern dress scenes, coming out of the TARDIS and then meeting up with Redvers Fenn-Cooper. We did take after take as it was a tricky sequence in terms of timing, and I added some lines involving a large stuffed ostrich in the corner. We knelt down to examine the radioactive box on the floor and, as I pointed towards it, I realised I was still wearing a ring that definitely belonged to Sophie Aldred and not to Ace. I gulped and owned up – luckily the previous shots had been wide enough to make it unnoticeable, but in the finished edit I can still see that ring sitting annoyingly on my left hand middle finger.

One of the most exciting aspects of

In the study of Gabriel Chase. Photo courtesy Sophie Aldred.

Sophie Aldred and Sylvia Simms (playing Gwendoline's estranged mother, Mrs Pritchard) between Ghost Light takes. Photo courtesy Sophie Aldred.

Ghost Light was the set. I remember walking into the studio and gasping. For a week we had been walking around taped and marked areas of floor at North Acton using battered old chairs and tables and trying to imagine the layout of a Victorian Mansion and suddenly here it all was.

Ghost Light worked so well in the studio because it was not pretending to be set anywhere other than inside a dark claustrophobic Victorian house. When a designer is faced with creating a whole planet inside one studio, it must be a very different prospect. From the acting point of view, it really did feel as though we were trapped in a stuffy, dark, slightly sinister building. The rooms were built very much as they would have actually been laid out: for example, the huge staircase was the centre piece with the other rooms leading from it on ground floor level, and the attic rooms were raised from the floor, which all helped to give a realistic feel. The props and set dressing were wonderfully surreal in that grotesque Victorian style: stuffed animals and birds, heavy leather books and oil lamps and bric-a-brac of all kinds. After we'd finished with one set, another one would be furnished in another corner of the studio so that the house seemed magically to appear from nowhere and disappear back to nothing.

We were all excited about using a real lift. In rehearsals I remember not actually believing that a real Victorian lift could be constructed in the studio but of course, anything's possible in *Doctor Who*! The scenes were pretty crowded and once everyone plus the camera and cameraman were packed in we had some difficulty shutting the door!

By the end of the second day we were a little behind in the schedule and had to complete the scenes in the Victorian 'spacecraft' set with the grotesque husks approaching. We'd never quite been able to sort out what was going to happen until we saw the layout of the strange console, and the screen behind, so you could say it was improvised! We had two minutes until we had to finish and I'd decided to back round the console while Carl Forgoine waved the lamp at the husks, and then we were to carry straight on with the next scene. I was so busy acting that I didn't notice a little step up to the console behind me and I went crashing to the floor, bursting into hysterical giggles. "Stop laughing, Sophie", shouted the Production Manager, Gary, which made me giggle even more – I can just imagine the scene up in the gallery where Alan Wareing and JNT were probably ready to come down and strangle me.

AN UNGAINLY ACE

The next day they got their own back. It was corset day and Sarah, who had been my dresser throughout the series, knew me well enough to show no mercy. I held on to the wardrobe rail in my dressing room and she pulled … and pulled and pulled! It was actually quite comfortable to have my internal organs squeezed into a tiny space … for about half an hour! I hadn't realised that a corset would make me walk and sit completely differently – no wonder the Victorians always looked so po-faced!

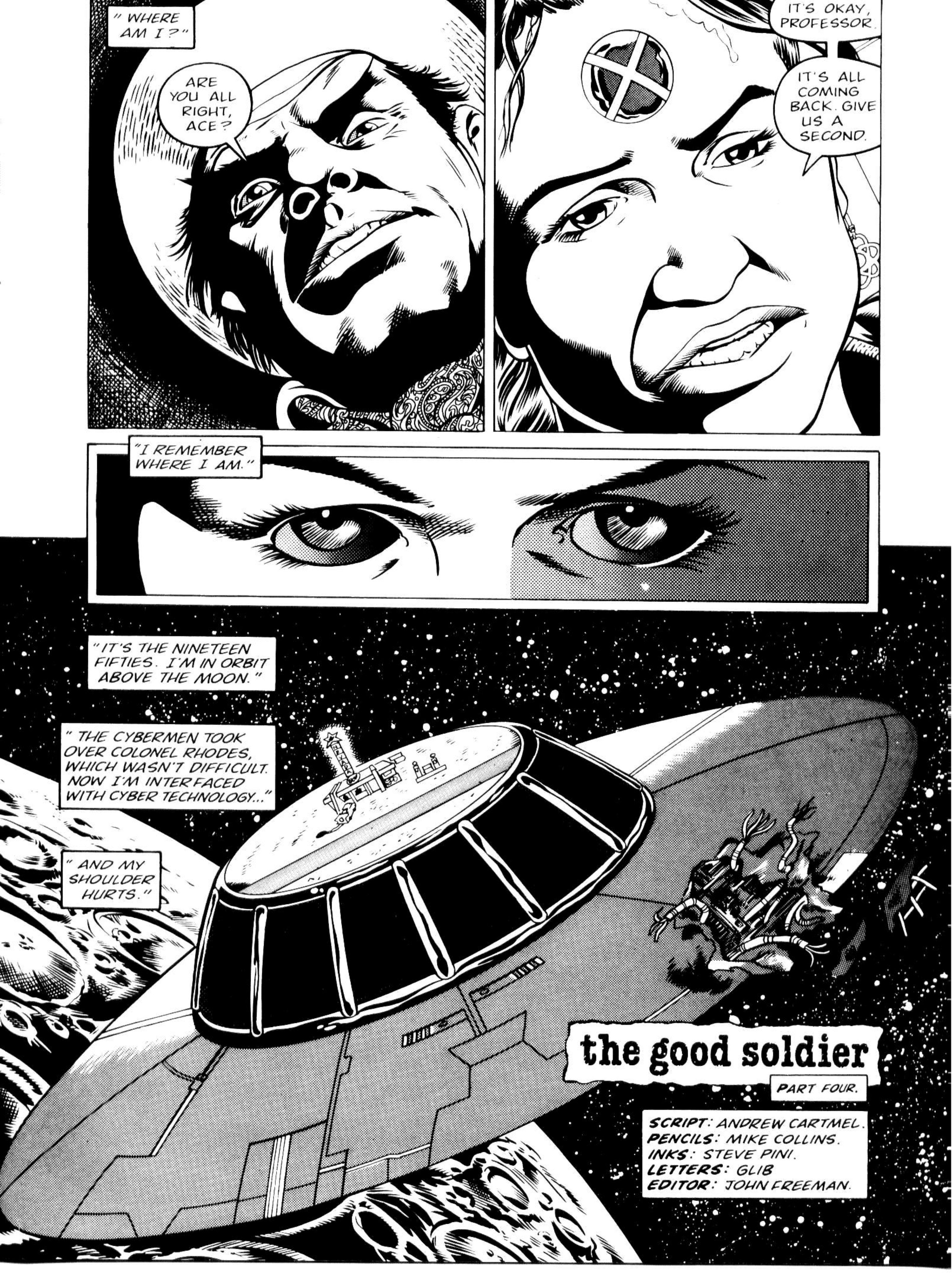
I decided to act against this, as Ace would, and so kept wriggling and walked in a rather ungainly fashion. Katharine and I rehearsed our famous fight scene as she was worried about her manoeuvrability in her dress. I'd changed into my leggings and T-shirt ready for the supper break which was just as well, because as Katharine pushed me backwards onto the bed there was a mighty ripping sound. We stood up to reveal a large gaping hole in the seat of my leggings and an enormous tear down the front of Katharine's beautiful period dress! Luckily, there was time to own up to Ken and for some invisible mending to be done while Katharine and I sneaked off to have a guilt-ridden supper.

It always seems strange getting into bed in a studio and lying there with the crew around, pretending there's no one else in the room. This bed scene was distinctly less raunchy than the other one I've done (with Paul Nicholas and Sue Cook in a 'Comic Relief' sketch). Somehow, pretending to wake up in bed and being brought a tray of breakfast is more difficult than anything else.

I suppose something so normal and everyday (though I must admit it's not *every* day I get breakfast in bed!) as waking up in the morning feels a lot less natural and more false than being chased by Cybermen through a wood or beating up a Dalek with a baseball bat! I think that's why it's sometimes harder to act the more realistic scenes. Talking of which, I think my favourite scenes to shoot were my ones in the study with Sylvester, where Ace describes her fear of the house in Perivale. I really felt happy with those. Seeing them now, I think that Alan punctuated them beautifully with his camera cuts and the finishing touch to the atmosphere was deftly added by Mark Ayres' haunting music.

That's why *Ghost Light* is such a complete story for me. All the separate elements of script, direction, acting, design, music and so on fused in that studio into something greater: Suddenly the sense of the story which we'd been analysing and battling against seemed to matter less than the atmosphere, the mystery, the tension. The layers, like the leaves on an artichoke, seemed at first glance dense and tough, but carry on peeling and they turn into delicate petals, too numerous to count. Watch *Ghost Light* and then watch it again, and again, and again, and each viewing will reveal another clue and another mystery…

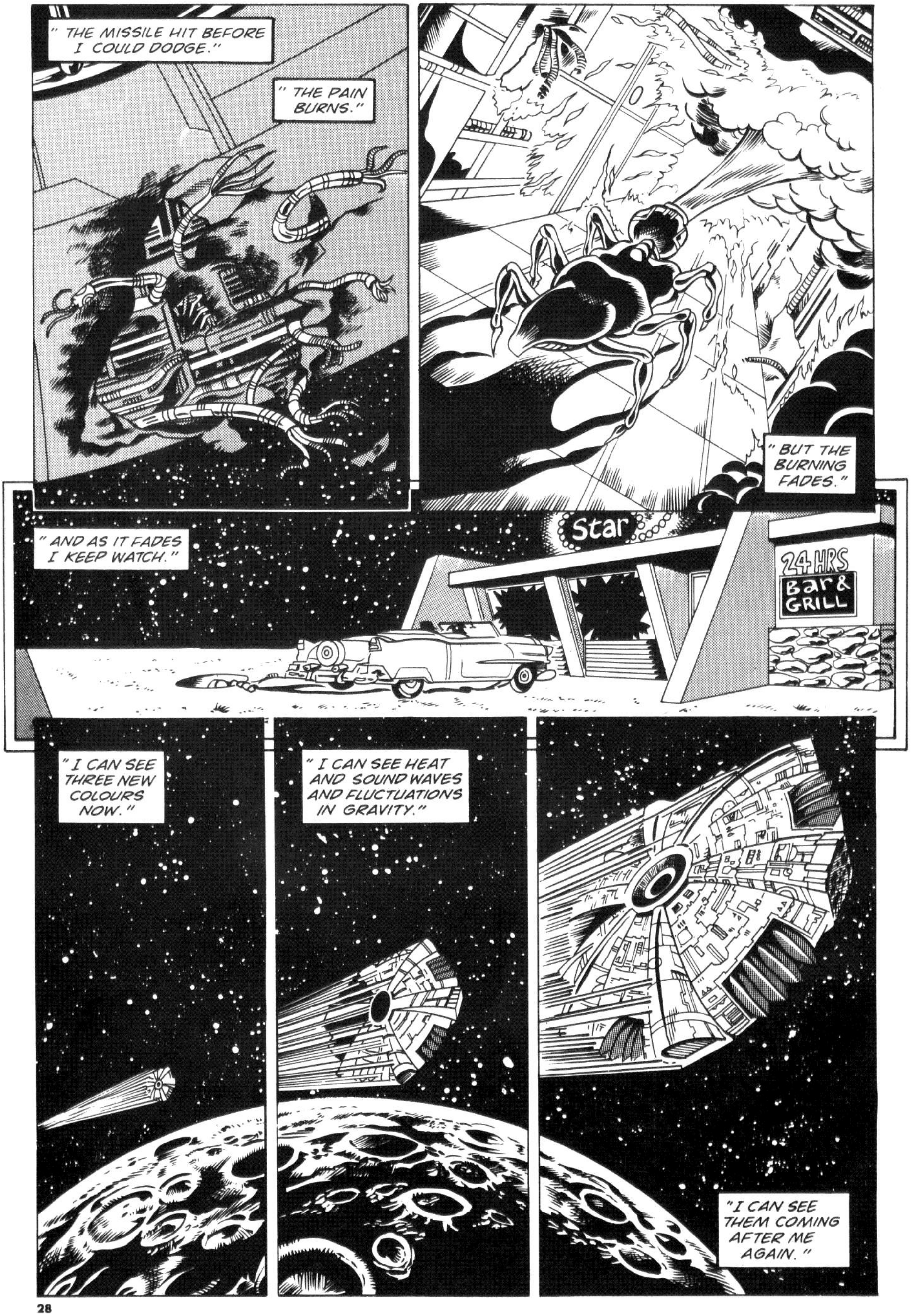
The bear necessities: it seems even props are included in the famous BBC tea break! Photo courtesy Sophie Aldred.

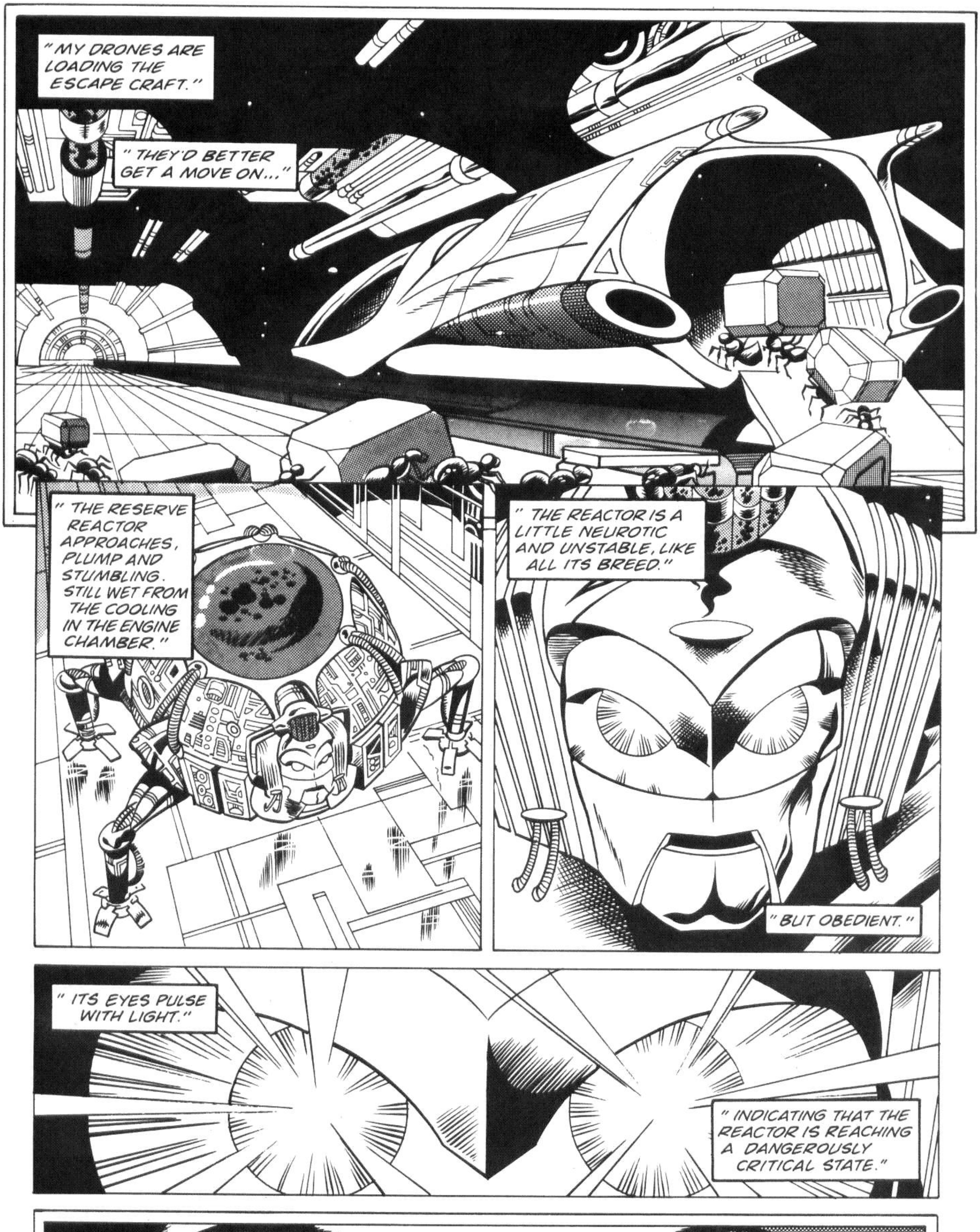

"WHERE AM I?"
ARE YOU ALL RIGHT, ACE?
IT'S OKAY, PROFESSOR.
IT'S ALL COMING BACK. GIVE US A SECOND.
"I REMEMBER WHERE I AM."
"IT'S THE NINETEEN FIFTIES. I'M IN ORBIT ABOVE THE MOON."
"THE CYBERMEN TOOK OVER COLONEL RHODES, WHICH WASN'T DIFFICULT. NOW I'M INTERFACED WITH CYBER TECHNOLOGY..."
"AND MY SHOULDER HURTS."

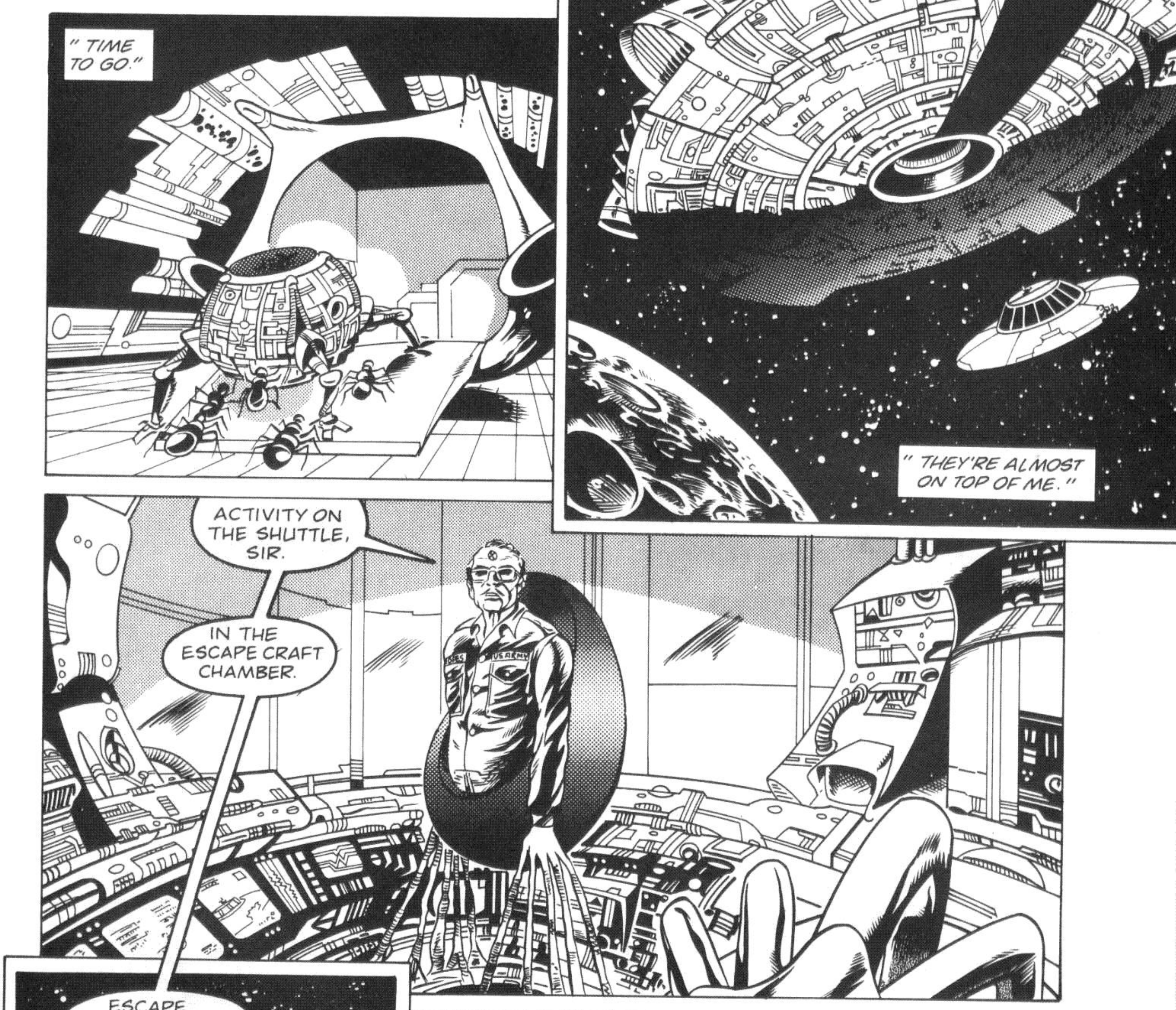
the good soldier

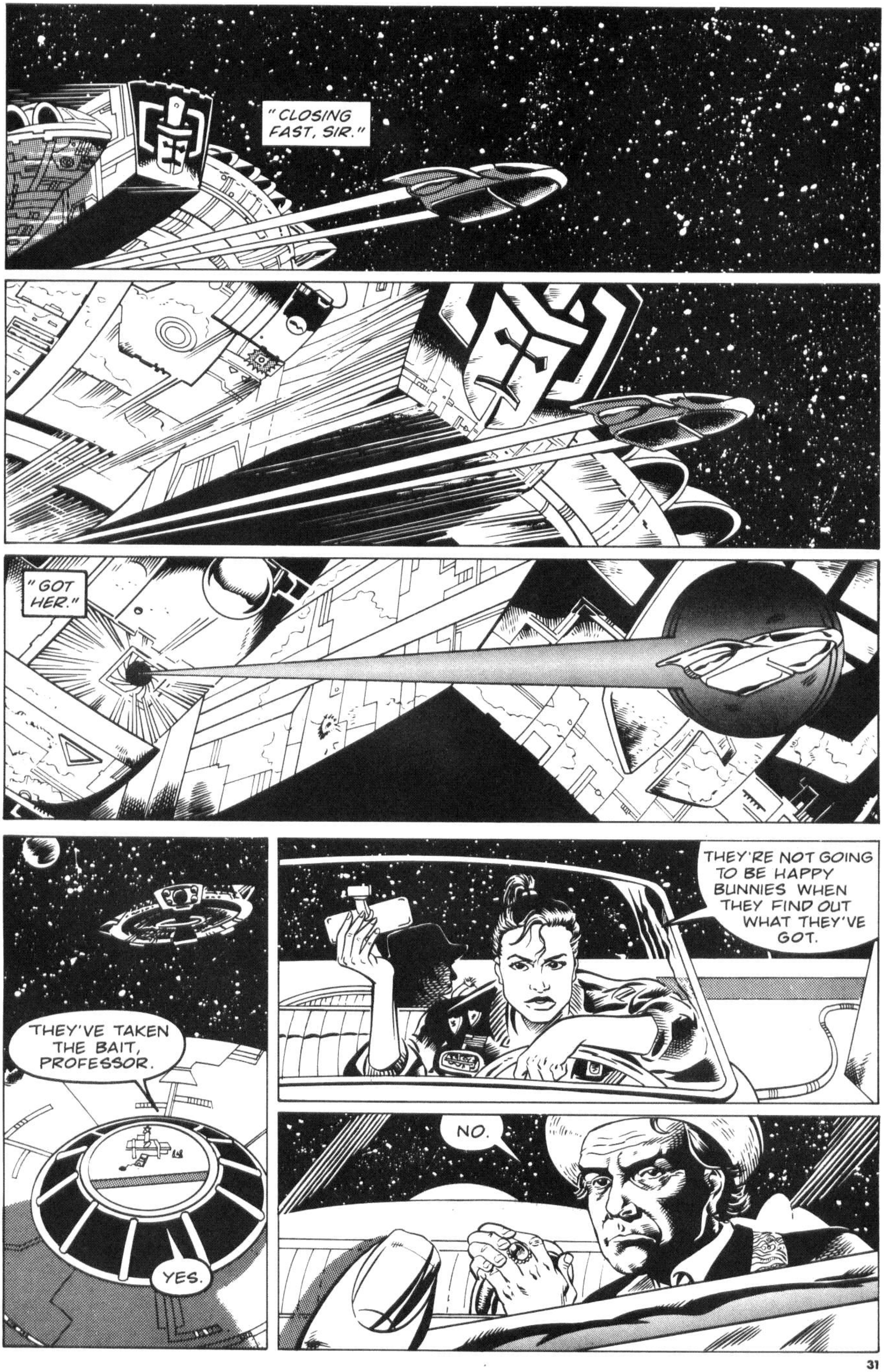
PART FOUR.

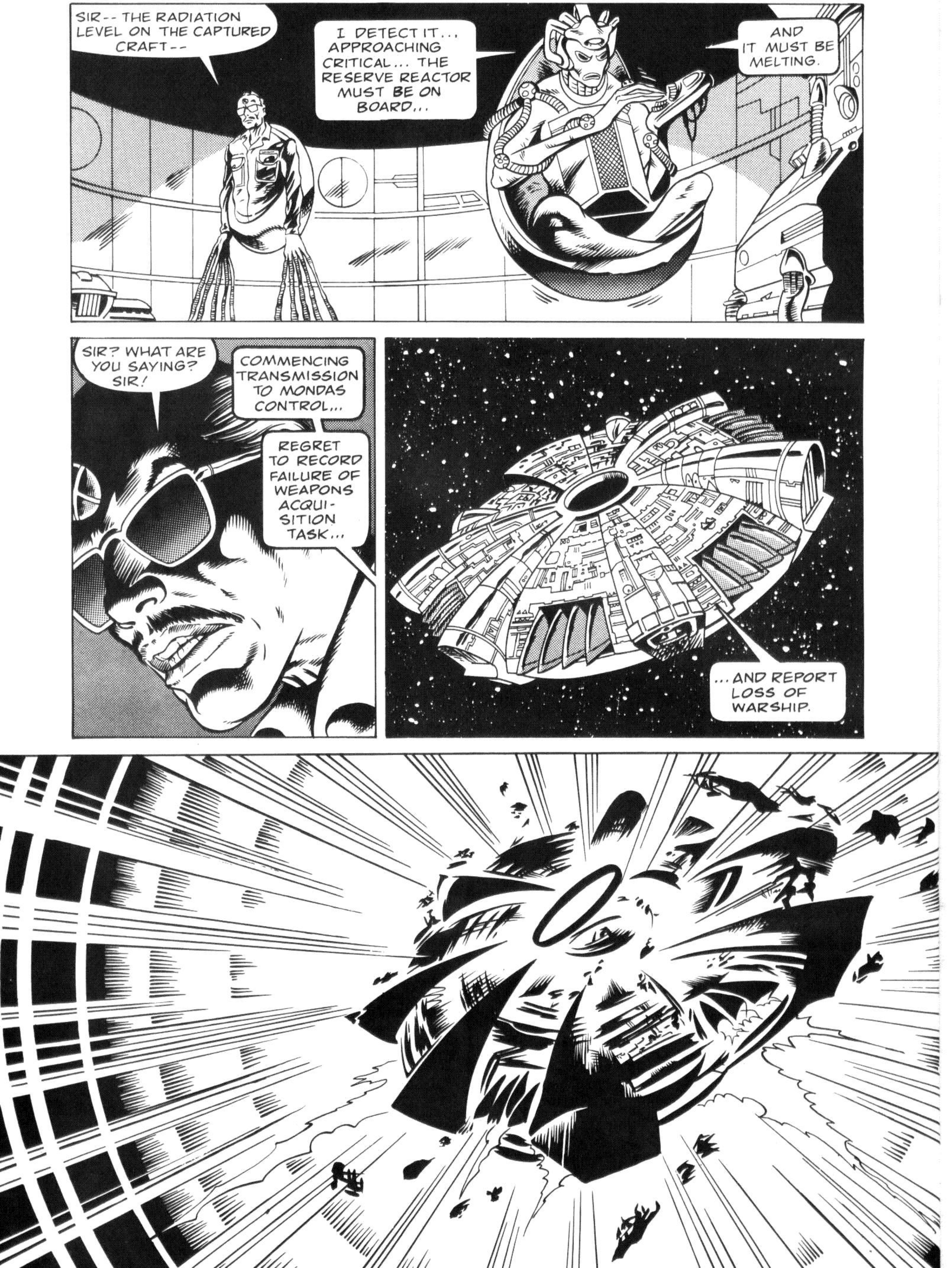
SCRIPT: ANDREW CARTMEL.
PENCILS: MIKE COLLINS.
INKS: STEVE PINI.
LETTERS: GLIB
EDITOR: JOHN FREEMAN.

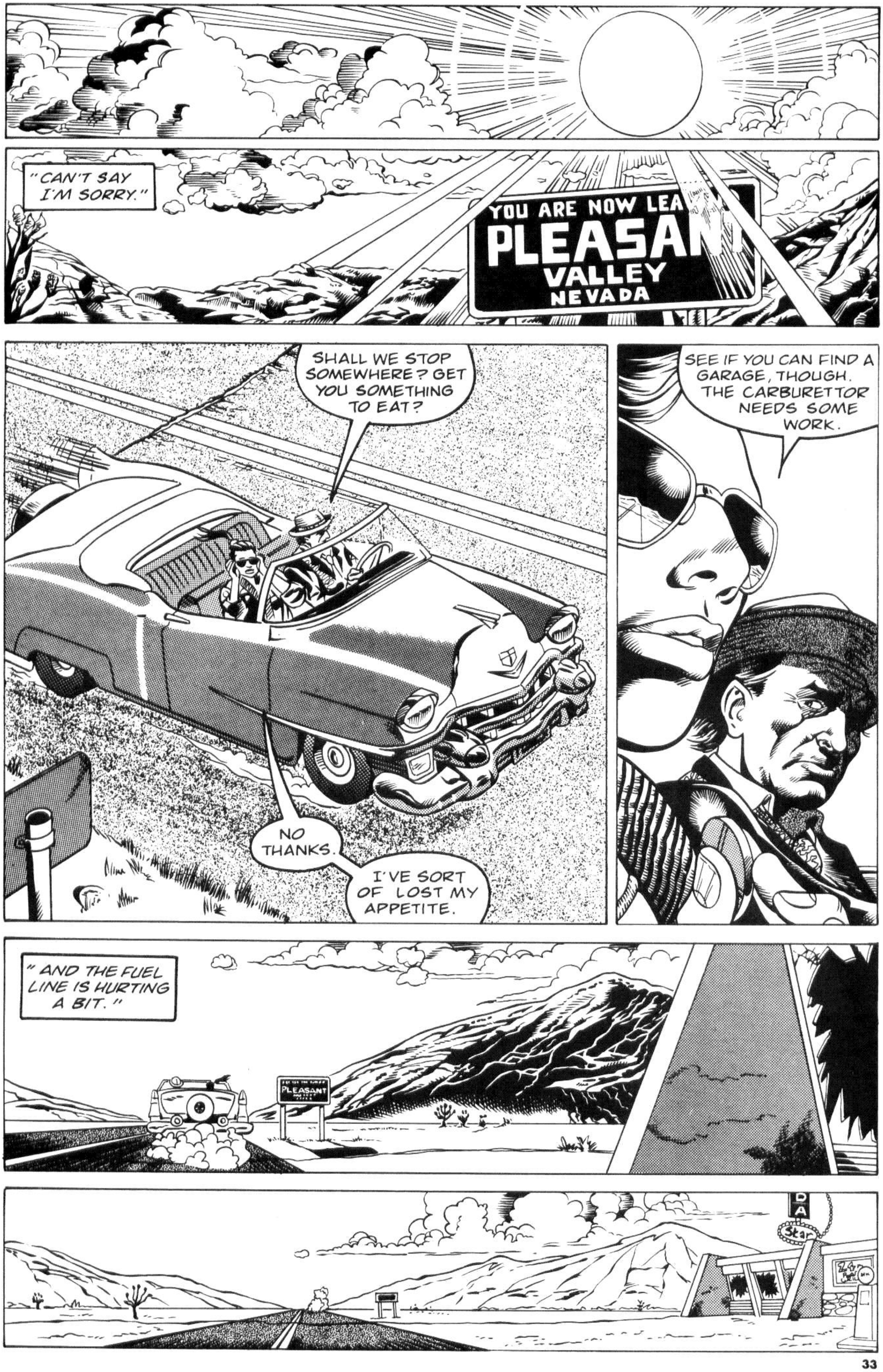

" THE MISSILE HIT BEFORE I COULD DODGE."
" THE PAIN BURNS."
" BUT THE BURNING FADES."
" AND AS IT FADES I KEEP WATCH."
Star
24 HRS
Bar & GRILL
" I CAN SEE THREE NEW COLOURS NOW."
" I CAN SEE HEAT AND SOUND WAVES AND FLUCTUATIONS IN GRAVITY."
"I CAN SEE THEM COMING AFTER ME AGAIN."


"MY DRONES ARE LOADING THE ESCAPE CRAFT."
"THEY'D BETTER GET A MOVE ON..."
"THE RESERVE REACTOR APPROACHES, PLUMP AND STUMBLING. STILL WET FROM THE COOLING IN THE ENGINE CHAMBER."
"THE REACTOR IS A LITTLE NEUROTIC AND UNSTABLE, LIKE ALL ITS BREED."
"BUT OBEDIENT."
"ITS EYES PULSE WITH LIGHT."
"INDICATING THAT THE REACTOR IS REACHING A DANGEROUSLY CRITICAL STATE."
"AS ORDERED."


"TIME TO GO."
"THEY'RE ALMOST ON TOP OF ME."
ACTIVITY ON THE SHUTTLE, SIR.
US ARMY
IN THE ESCAPE CRAFT CHAMBER.
ESCAPE CRAFT LAUNCHED FROM SHUTTLE.
IGNORE THE SHUTTLE... PURSUE THE ESCAPE CRAFT.


"CLOSING FAST, SIR."
"GOT HER."
THEY'VE TAKEN THE BAIT, PROFESSOR.
YES.
THEY'RE NOT GOING TO BE HAPPY BUNNIES WHEN THEY FIND OUT WHAT THEY'VE GOT.
NO.


SIR-- THE RADIATION LEVEL ON THE CAPTURED CRAFT--
I DETECT IT... APPROACHING CRITICAL... THE RESERVE REACTOR MUST BE ON BOARD...
AND IT MUST BE MELTING.
SIR? WHAT ARE YOU SAYING? SIR!
COMMENCING TRANSMISSION TO MONDAS CONTROL...
REGRET TO RECORD FAILURE OF WEAPONS ACQUISITION TASK...
...AND REPORT LOSS OF WARSHIP.


"CAN'T SAY I'M SORRY."
YOU ARE NOW LEA
PLEASAN
VALLEY
NEVADA
SHALL WE STOP SOMEWHERE? GET YOU SOMETHING TO EAT?
NO THANKS.
I'VE SORT OF LOST MY APPETITE.
SEE IF YOU CAN FIND A GARAGE, THOUGH. THE CARBURETTOR NEEDS SOME WORK.
"AND THE FUEL LINE IS HURTING A BIT."
PLEASANT
D
A
Star

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Readers are reminded that *DWM* unfortunately cannot supply readers with *Doctor Who* photographs, actors' addresses or artwork from the comic strip. The *Doctor Who* Appreciation Society has recently begun a special photograph offer for its members, membership details printed below.

RATINGS RATED

Looking at the 'Top Three' stories of each Doctor in **DWM Issue 178** and their respective viewing figures, something has become very clear to me. The number of millions of people tuning in to the show is incredibly constant over the years, varying in the small sample printed by only about 4 million in extreme cases (*The Three Doctors* being an anniversary story). The average for the first six Doctors' most popular stories (with **DWM** readers) is 8.155 and none of the figures listed vary far from that. All this despite the increase in the number of TV sets in peoples' homes, the arrival of colour TV, a new channel (and now, cable TV) etc.

However, the story is different for the McCoy era but I'm not blaming him for it – in fact, quite the opposite! I think it's clear that the fall in ratings began with the dreaded eighteen month rest.

Am I stating the obvious? All of Colin Bakers' 'Top Three' are Season Twenty-Two stories – and after that the ratings have dropped considerably. Regardless, I may add, of quality. Stunted fourteen part seasons with dwarfish three part stories mean more than just 'Less *Who*' – they mean 'More no *Who*', more time with the series off-air – which is fatal for any TV programme.

Whilst I know 5.5 million is in fact rather good – it surpasses any BBC2 or Channel 4 programmes, even 'Fornicate! Fornicate!' *G.B.H.* – I can see why the BBC are worried. But resting the show again is incredibly stupid. That is precisely what wrecked the series in the first place!

So then – facts to consider:

- Colin Baker was an excellent Doctor
- his sacking and rushing in an initially far inferior Sylvester McCoy was scandalous and disastrous
- we need not mention Miss Langford
- the umbrella *Trial* and measly fourteen-episode seasons in particular were catastrophic moves.

So I suggest a return to the twenty-six episode season immediately; use an actor who viewers can 'get into' to try and counter all these months of no programme.

If Sylvester and Sophie really cannot continue (and that will be a huge blow, they really need one more full, regeneration-climaxing seaon at least) then return Colin Baker to the role. This could return the public to a *Who* awareness, now sadly dead. I'm sure a change back on the Doctor's part, rather than a completely new actor, would work if it was handled properly, something the series has not been for years.

Stuart Maddison,
Camberley,
Surrey

FAVOURITE DOCTOR

In amongst all the uncertainty of recent months regarding the series' future it is, at least, a relief to know that fandom itself is secure.

The proof? The sincere good sense of the 'new generation' of fans (6-12 year olds) in voting Patrick Troughton their favourite Doctor in the Annual **DWM** survey.

What happened to the rest of you?

Michael Dennis,
Chaddesden,
Derby

A FEMALE DOCTOR?

The absence of *Doctor Who* from our screens leads to old ideas resurfacing with more impetus than before. One such idea is the potentially damaging suggestion of a female Doctor, because if this was carried out it would surely destroy the show's credibility in the eyes of many.

Why? We have been introduced to Time Lord and Time Lady in the show's past, proving that there are male and female Time Lords. I feel this also proves that the Doctor cannot become female. The Doctor is male because that is how he has always appeared.

However there is a possible argument that the Doctor is an epicene (i.e. having the characteristics of both sexes or hermaphrodite) and can therefore appear as a woman. But where does that leave his granddaughter, Susan?

So can we drop this female Doctor nonsense?

Now we are just left with the problem of the Valeyard.

Huw Davies,
Newport,
Gwent

The currently popular suggestion in fandom that Joanna Lumley should play the Doctor is frankly absurd. If Time Lords can change sex at will, then David Campbell (Susan's husband) might be in for a nasty surprise. However, I wonder if anyone has thought that Miss Lumley would be perfect for another part in the show – for just one story she could play the third incarnation of Romana.

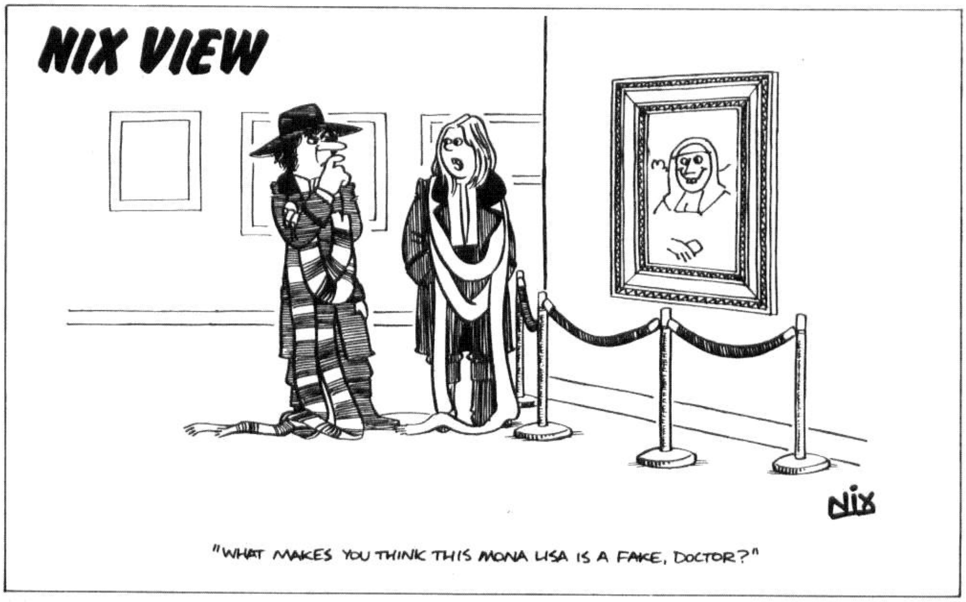
Daniel Blythe,
Smarden,
Kent.

HIS MASTER'S VOICE

Thank you for the excellent *Doctor Who Year Book.* It's a good 'un and "very well done" to you and your team.

Anthony Ainley,
London

The *Year Book* is very good but I feel I have to write in and protest about the new Eighth Doctor which you unveiled. Once again the BBC have got it wrong. It seems they've just taken things from previous favourites and cobbled them together, resulting in more of a mess than Colin Bakers' coat. There's Hartnell's bald head and Tom Baker's bug eyes, and as for the costume – well surely that holey old string vest is just an attempt to recapture Troughton's 'cosmic hobo' look. ▶



"WHAT MAKES YOU THINK THIS MONA LISA IS A FAKE, DOCTOR?"

◀ What the (Sea) Devil are the BBC up to now?

Barry Delve,
Maidenhead

THE DEBATE RAGES...

For something that some regarded as an old and tired debate the Rejuvenation vs. Regeneration *argument is certainly attracting a great deal of correspondence! It seems* Controversy Corner *is a popular feature with many of you (except readers such as* ***M. S. Hudson****, it must be acknowledged, who feels that features such as this give people the impression that* Doctor Who *fans are "a bunch of pratts," and who really cares about continuity!*

I would like to thank Richard Landen for his comments on my criticisms of his first *Controversy Corner* article, printed in **Issue 176.** However, I think he may have slightly misunderstood my arguments about the TARDIS translation system.

Richard Landen writes as if I were undermining the reputation of the TARDIS telepathic circuits. My point was, that it is the English language that is at fault. No species on Earth undergoes the form of bodily transformation that Time Lords undergo. As a result, the TARDIS telepathic circuits have used different words over the years, such as 'regeneration' or 'renewal', or 'rejuvenation' if that term was ever used on screen, to approximate the meaning. The fact that different terms have been used over the years indicates the complexity of the process.

I was also worried by the basis on which Richard rests his arguments. He writes: "You cannot alter fact by saying 'Oh, so and so producer didn't really mean that!' just because it doesn't fit in nicely with Nineties' logistics. Imagine how distorted history books would be if they adopt this false practice."

Richard concludes by writing "The reasoning at the time must be adhered to and not distorted to please present day values." This may be true, so long as it doesn't obscure the fact that *Doctor Who* is not a record of unquestioned historical facts, but an unfolding fictional concept. An analogy may be made to an historian's documentary sources. Each episode of *Doctor Who* is a document shedding more light on the Doctor's history and the history of those whose lives he touches. Assumptions about the Doctor have to be made using the evidence available at the time. Thus, while the 'rejuvenation' theory that Richard Landen upholds is perfectly valid if the evidence up to 1969 only, say, is taken into account, later sources, such as the Doctor's statement concerning his regenerations in *Mawdryn Undead,* call for re-interpretation. This is not distortion of history as Richard Landen seems to think, merely a reappraisal based on new evidence – of which we all hope there is more to come!

I look forward to future *Controversy Corners!*

Matthew Kilburn,
Newcastle-upon-Tyne

Mr Landen should look up the word 'bunkum' in the dictionary, rather than the words rejuvenation and regeneration. It means, in short, 'Empty talk or nonsense' which aptly sums up his idea of rejuvenation! If, in November 1966, Hartnell had reappeared in *The Power of the Daleks* with dark hair I might have given his argument some backing but clearly Troughton is an entirely different Doctor! Indeed, the Fifth Doctor himself destroyed Mr Landen's rejuvenation argument in both *Mawdryn Undead* and *The Five Doctors.* I quote:

> Tegan: *Why can't you help them, Doctor?*
> Doctor: *A Time Lord can only regenerate twelve times. I have already done so four times.*
>
> First Doctor: *Regeneration?*
> Fifth Doctor: *Fourth!*
> First Doctor: *Goodness me. So, there are five of us now!*

I rest my case for regeneration!

Richard Duncan,
Walsall

Much of the above was echoed in letters from other readers, including ***Andrew Harvey*** *(Peacehaven, East Sussex),* ***Michael Turnbull*** *(Oxford)* ***Alan Graham*** *(Surrey) and* ***Phil Fennerty****. By the way Phil, regarding our comic strip fixation wth Cybermen, the last story to feature them prior to* The Good Soldier *ended in* ***Issue 129*** – The World Shapers. *We felt it was time for a comeback, just to remind people how nasty this lot are compared with* Star Trek: The Next Generation's *emotionless Borg.*

On the subject of continuity errors raised by The Two Doctors *in* ***Issue 176****, both* ***Paul Cheesman*** *(Dulwich, London) and the intrepid and imaginative* ***Finn Clark*** *(Blewbury) wrote in to point out that the Second Doctor himself partially explains why the Sixth Doctor might have no memory of events in that story, because the Time Lord is drugged with Siralanomode. "That affects the memory, you know," the Doctor is heard to comment. Finn, your remarks about the comic strip are duly noted – we are working on introducing more fiction into the Magazine.*

QUIZ PLEA

Just a reminder to those **DWM** readers who entered my quiz, publicised in **DWM** a few issues back. Those who entered should send their entry form back to be marked and for those who haven't got one, send for one now! Send a Second Class stamp *and* a stamped, self-addressed envelope to the address below. Overseas readers should send International Reply Coupons, available through the Post Office (*not* postal orders). If enough people enter there will be a prize!

Anthony Whitmore,
22 Brooklands Way,
Redhill,
Surrey,
RH1 2BW

We also heard from... Peter Wilcock (Deside, Clwyd) and **Graeme Dobbie** (Clackmannanshire, Scotland) who wrote in separately expressing the feeling that *Doctor Who* continues to thrive, in part due to the continued work of both **DWM** and Virgin Books. "Thankfully the duo (of the Seventh Doctor and Ace) are alive and kicking," writes Peter, hooked on the New Adventures after reading *Genesys.* Don't forget all the fanzines such as the *The Console Room, The Roving Reporter, Time-Space Visualiser, Purple Haze* and *Cosmic Masque* which are also publishing fan-fiction that in part keeps the legend going.

Chris Winwood (Worcester) writes in to protest at the ***Doctor Who Summer Special*** which partially repackages all our Location Guide features and

DATA COILS

Entries 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY.** Send to Jane Smale, **DWM** Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop or sell video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).

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PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, and the BBC Board of Governors, c/o BBC TV Centre, Wood Lane London W12. WRITE NOW – TOMORROW IS TOO LATE!

WANTED: PEN PAL Australian, female. Write to: Matthew McKnight, 4 Cherwell Road, Reading, England.

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DOCTOR WHO WEEKLY/ MONTHLY 1-60, 62, 64, 72, 93 *BLAKE'S 7 MONTHLY* 1; *STARBURST* 7, 8, 10, 12-31, 33, 34, 36-37, 39, 41, 43. OFFERS: Brighton 0273 474711.

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THE AUSTRALASIAN *DOCTOR WHO* FAN CLUB PO Box 148, Gladesville NSW 2111 Australia.

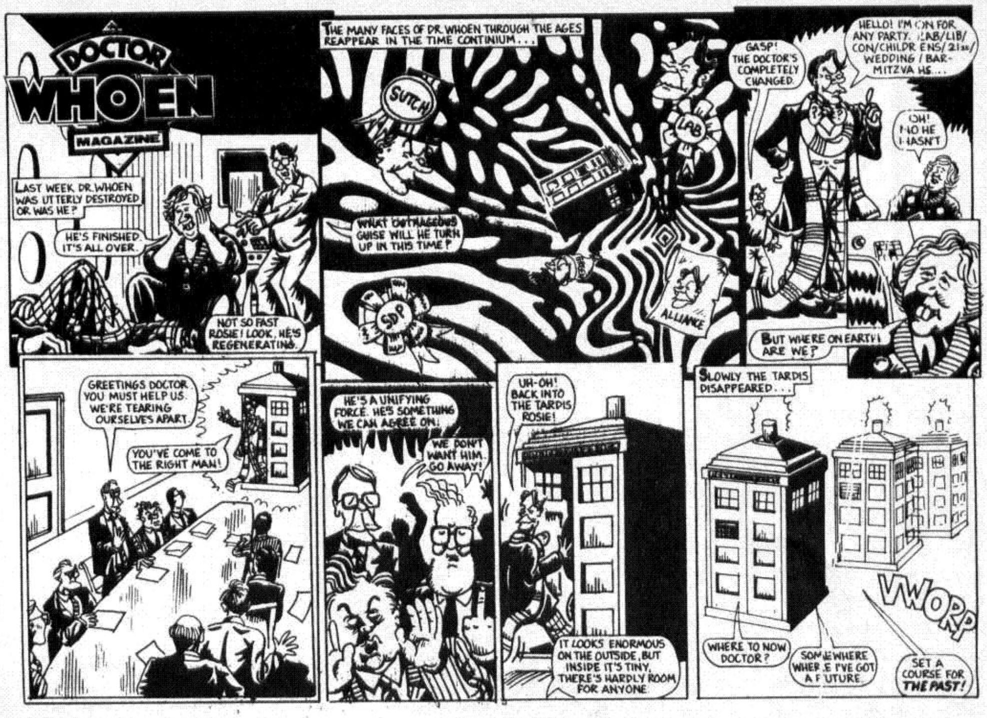
THE NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom Auckland New Zealand.

THE *DOCTOR WHO* INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario, Canada M4Y 2N9.

WEST SUSSEX LOCAL GROUP Contact: Matthew Hawkins,
19 Coppice Lane, Selsey, Sussex
P020 9EX.

adds some thirty pages of new material, such as Sophie Aldred on recording *Silver Nemesis.* This doesn't seem to have impressed him, especially the strip, *Seaside Rendezvous.* That view isn't shared by other readers such as **Philip Gottschalk** who suggest that it should have been called *The Definitive DWM Location Guide* or similar. Sophie Aldred rang **DWM** to say Lee Sullivan could re-design her body anytime...

Other complaints include one from **Paul Dumont** (Fareham) about our treatment of the fanzine **DWB** in **Issue 176,** which I feel was more than rectified with a letter from its editor last issue. Readers can judge for themselves whether or not *DWB* is a fanzine by reading that reply or by writing to the address listed in this month's classified page.


DOCTOR WHOEN MAGAZINE
LAST WEEK DR. WHOEN WAS UTTERLY DESTROYED OR WAS HE?
HE'S FINISHED. IT'S ALL OVER.
NOT SO FAST ROSIE! LOOK, HE'S REGENERATING.
THE MANY FACES OF DR. WHOEN THROUGH THE AGES REAPPEAR IN THE TIME CONTINIUM...
SUTCH
WHAT OUTRAGEOUS GUISE WILL HE TURN UP IN THIS TIME?
SDP
LAB
ALLIANCE
GASP! THE DOCTOR'S COMPLETELY CHANGED.
HELLO! I'M ON FOR ANY PARTY. LAB/LIB/CON/CHILDRENS/21st/WEDDING/BAR-MITZVA HS...
OH! NO HE HASN'T
BUT WHERE ON EARTH ARE WE?
GREETINGS DOCTOR. YOU MUST HELP US. WE'RE TEARING OURSELVES APART.
YOU'VE COME TO THE RIGHT MAN!
HE'S A UNIFYING FORCE. HE'S SOMETHING WE CAN AGREE ON!
WE DON'T WANT HIM. GO AWAY!
UH-OH! BACK INTO THE TARDIS ROSIE!
IT LOOKS ENORMOUS ON THE OUTSIDE, BUT INSIDE IT'S TINY, THERE'S HARDLY ROOM FOR ANYONE.
SLOWLY THE TARDIS DISAPPEARED...
WHERE TO NOW DOCTOR?
SOMEWHERE WHERE I'VE GOT A FUTURE.
SET A COURSE FOR THE PAST!
VWORP

Several readers, including Kenneth MacLeod in Aberdeen, have sent us this cartoon from *Private Eye* Number 767, which uses some pieces of *DWM* art to humorous effect.

An anonymous fan also wrote in to complain about GalaxyCon – that is, its support facilities, not its many guests. **J. E. Robinson** wants to know if there is any more information in past **DWMs** about Anneke Wills, who played companion Polly from *The War Machines* to *The Faceless Ones.* The elusive Ms. Wills, now apparently living in Canada, has had many minor mentions but in particular was the subject of a Photo-File in **Issue 27** and Travelling Companions in **Issue 133.** Efforts to trace Ms. Wills have met with failure but we understand a major British fanzine, *The Frame,* has succeeded in contacting her recently – more when (and if) it happens.

With the Missing Episode hunt still continuing, a number of readers, including **Tony Byrne** (Newmarket) and **Paul Garbutt** (Bradford) have written to us pointing out that based on past interviews in **DWM** with actor Nicholas Courtney, he may have access to a full copy of *The Invasion* (although the first episode has no sound), given to him by a fan. Nick begs to differ! "I think I must have been misquoted," he says. "I was given a copy by a fan but like others I'm afraid it starts at Episode Two. Episode Four is also missing and the sound quality isn't good." So the hunt continues....

David Thomas (Maesteg, Mid-Glamorgan) is also curious as to the origins of a full colour copy of *The Sea Devils* that he's seen, originating from ABC Television in Australia. If ABC hold a copy, why can't it be used for video release? As we understand it, ABC returned its copy of the story to the BBC after its transmission and the repeat rights period ended – so at present, a full colour high quality copy suitable for video release is still being sought.

ADDITIONAL INPUT

Issue 174, 176: at the risk of reaching unheard of levels of pedantry, those TARDIS journeys keep rolling in. Jon Preddle from New Zealand writes to mention another implied journey this time at the end of *Nightmare of Eden.*

NIGHTMARE OF EDEN

Part Four
Space 2116AD
Implied
TARDIS travels to plantest Zil, Vij, Darp, Lven, Brus, Gidi, Ranx and Eden which were visited by the scientist, Tryst, to replace the parts removed by him and placed within the CET machine.

In addition, Jon points out the following additional Earth visits, which were outlined in **Issue 176.** Please remember that we did not claim our *Connections* piece was a definitive list and of course the Doctor has never said he visited all these places in the TARDIS he currently uses! For the record he adds arriving at the Relief of Mafeking (1900, prior to *The Daleks' Master Plan*) and during World War One (Prior to *An Unearthly Child*). Other worlds visited include Birnam (Prior to *The Happiness Patrol*), Megelathon (prior to *The Greatest Show in the Galaxy*) and Planet 14 (prior to *The Invasion*).

Other journeys include the Doctor meeting Morgaine and Mordred in the future when he is apparently sealed for eternity in an ice cave (*Battlefield*); the Doctor attends the opening of the J7 space station; has a price put on his head by the Droge of Gabrielides (prior to *The Face of Evil*).

Not content with that little lot – the original article alone should prove invaluable to Target fiction writers looking for throwaway lines! – Jon has also tracked down a number of additional 'Eating and Drinking' references but I think we've had *more* than enough of those.

Issue 176, Convention report: Majel Barrett plays Nurse Christina Chappel in the original *Star Trek* and Deanna Troi's *mother* in *Star Trek: The Next Generation,* not Deanna herself who is of course played by a piece of wood.

◆

ANNUAL SURVEY – THE PESCATONS BOOK WINNERS

Following our annual survey you may recall that ten readers won copies of *The Pescatons* courtesy of W.H. Allen – and here they are: Simon Asmele, Northwood, Middlesex; Hugh Cregan, Belfast, N. Ireland; Stephen Cummings, Dyfed, Wales; Paul Dahlgren, Swansea, West Glamorgan, South Wales; David Inwood, Salkley, Birmingham; James S. Fletcher, Selby, N. Yorkshire; Simon Morgan, Brynmill, Swansea, West Glamorgan; Ben Roberts, Deal, Kent; Justin Timlinson, Kidderminster, Worcs.: and Simon Waschake, Strathaven, Scotland.

Due to pressure of space, Continuity Queries will return next issue...

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who Magazine* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

Due to a clearance of the mighty Marvel basements (they're bigger on the inside, but not that big), surplus issues of some older numbers are now available as listed.

DWM Issue 123: (FIRST TIME IN STOCK) A Season Twenty-Three Visual Effects special with free poster featuring the First Doctor and Cybermen by Alister Pearson. Maureen O'Brien interviewed and a tribute to the late Richard Hurndall. Strip: *The Gift: 1* by Jamie Delano, art by John Ridgway.

Note: This is a special issue with new cover printed for Berni Inn giveaway boost.

DWM Issue 151: Colin Baker cover. Graham Williams interview; The Fall Guys (stuntwork in Who, Part 2); South West England Location Guide; Yeti feature; *The Infinity Season* text story; Dalek Continuity; Season Fourteen Episode Guide.

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks*: 1 comic strip; Season Fifteen Episode Guide.

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and poster; Barry Letts interview; Season Twenty-Six Guide (Part Two, *The Curse of Fenric, Survival*); *Train-Flight*: 2 comic strip; Season Twenty-Two Episode Guide.

DWM Issue 164 (BACK IN STOCK): *The Keeper of Traken* cover: John Nathan-Turner and Philip Madoc interviews; *Terror of the Autons* archive, Part One; The Two Nervous Breakdowns (*The Two Doctors* recording feature), Part Two; *Fellow Travellers:1* strip, by Andrew Cartmel and Arthur Ranson.

DWM Issue 165: Katy Manning cover; *The Terror of the Autons* archive Part Two; Katy Manning, Video TX designer Dave Chapman interviews; Foreign Locations Guide; Strip: *Fellow Travellers*: 2.

DWM Issue 167: Fifty-two page merchandise special: free Abslom Daak Flexi Disc. *An Unearthly Child* director Waris Hussein, story musicians, books editor Peter Darvill-Evans, former Who licensing executive Julie Dixon interviews, plus material from Anthony Read, Lalla Ward and Mary Tamm in a special tribute to former Producer Graham Williams. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer, plus the first week of our proposed *Doctor Who* newspaper strip.

DWM Issue 171; BBC Video Special plus *The Aztecs* production features, interviews with Tomek Bork and Wendy Padbury. *The Mark of Mandragora*: 3 by Abnett, Sullivan and Farmer!

DWM Issue 172: *The Awakening* archived; issue includes material with Barry Newbery, JN-T and Janet Fielding and writer Eric Pringle. *The Mark of Mandragora*: 4 – The Final Conflict! by Abnett, Sullivan and Farmer plus Season Twenty-Four Episode Guide.

DWM Issue 173: Interview material includes writer Graeme Curry and director Fiona Cumming (*Castrovalva, Snakedance, Planet of Fire*) plus fiction featuring Fourth Doctor and *Party Animals* strip by Russell, Collins and Pini. Season Twenty-Five Guide and more.

DWM Issue 174: Fifty-two page TARDIS Special containing a complete listing of its journeys, console schematics, interview material on its original design, *The Edge of Destruction* archive, *The Three Doctors* Nostalgia piece and a comic strip, *The Chameleon Factor*, featuring a cameo appearance by the Second Doctor From Cornell, Sullivan and Farmer. Includes giant Peter Davison poster by Alister Pearson.

DWM Issue 175: Virgin's *New Adventures* previewed, with introduction by John Peel and illustrations by Paul Vyse. Plus interviews with James Ellis and Louise Jameson, Longleat Exhibition feature and Part One of *The Good Soldier* by Cartmel, Collins and Pini.

DWM Issue 176: Your views on the show, the merchandise and the future! Plus a full W.H.Allen books guide and a *The Tomb of the Cyberman* mini-poster. *The Good Soldier* Part Two by Cartmel, Collins and Pini and *Mistaken Identity* Brief Encounter by Gary Russell.

DWM Issue 177: *Doctor Who and the Silurians* cover, Who's America, Nostalgia: *The Visitation* (including interview material with Peter Davison), Those Radio Times: The Tom Baker Years, writer Peter Ling interviewed and *The Good Soldier: 3* by Cartmel, Collins and Pini.

DWM Issue 178: Sophie Aldred on the making of *Ghost Light* plus interviews with actress Mary Tamm and New Adventures writers Terrance Dicks, Nigel Robinson and Paul Cornell. We archive *Slipback* and the Colin Baker and Troughton years are appraised. Two Brief Encounters (the winners of our recent competition) and the final part of our latest strip, *The Good Soldier* by Cartmel, Collins and Pini.

DOCTOR WHO SUMMER SPECIAL 1991: Fifty-two page compilation includes new material on the making of *Silver Nemesis*, and a feature by Sophie Aldred, plus full updated location guide to all *Who* filming and recording outside the TV studios. Former Production Manager on the series Gary Downie talks about the perils of location recording and Paul Cornell pens a new five page strip, *Seaside Rendezvous*, pencilled by Gary Frank. Cover by Lee Sullivan.

SPECIAL PROJECTS

***VOYAGER* GRAPHIC NOVEL** by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. Mail order £6.00 UK and £8.00 overseas orders.

ABSLOM DAAK – DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sulivan. The complete tale with new text story and cutaways. Black and white album. Mail order £7.00 UK, £9.00 overseas orders.

DOCTOR WHO
YEAR BOOK

***DOCTOR WHO* YEAR BOOK** including background to the making of the series, the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. Mail order £6.00 UK, £8.50 overseas orders.

SPECIAL OFFER: LIMITED STOCKS

Prices as per regular issues (UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40, (including postage, packing and handling). Please note that these issues are in limited supply.

DWM Issue 110: Sarah Sutton interviewed plus *Mawdryn Undead* archived, and a tribute to Valentine Dyall. Strip: *Genesis!* by Alan McKenzie, adapted and with art by John Ridgway.

DWM Issue 155: David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Alan and Sullivan plus a feature on recent years of the DWM comic strip.

DWM Issue 156: *The Web Planet* archive Part One, East and Midlands Location Guide, interview with model makers Sue Moore and Steve Mansfield plus *Stairway to Heaven*, strip by New Adventures writer Paul Cornell, drawn by Gerry Dolan and Rex Ward.

DWM Issue 161: Patrick Troughton cover, plus *The Masque of Mandragora* archived; Alan Wareing on directing *Survival* and *The Greatest Show in the Galaxy* plus *Train-Flight:3* by Donkin and Brand, illustrated by John Ridgway and featuring Sarah Jane Smith.

DWM Issue 162: Ace (Sophie Aldred) cover plus her debut in DWM's fiction material in *Living in the Past*, written by Andy Lane and illustrated by Cam Smith. Nostalgia: *Marco Polo* including previously unpublished photographs from this missing story. Strip: *Doctor Conkeror!* by Ian Rimmer, art by Mike Collins.

DOCTOR WHO MAGAZINE SUMMER SPECIAL 1985 a colour reprint of *The Iron Legion* by Pat Mills, art by Dave Gibbons, plus *K9's Finest Hour* by Steve Moore, art by Paul Neary.

***DOCTOR WHO* MAGAZINE WINTER SPECIAL 1986** Focussing on the Tom Baker Years; interviews with Chris Boucher and *The Talons of Weng-Chiang* archived, plus Fourth Doctor Episode Guide, 'The Changing Face of Gallifrey' interview and Sarah Jane Smith Travelling Companions feature.

***DOCTOR WHO* AUTUMN SPECIAL 1987** concentrating on the design aspects of *Doctor Who* including interviews with director Julia Smith and costume designer June Hudson, special effects feature and Ray Cusick on the show's early design.

IT'S BIGGER ON THE INSIDE Madcap mirth from Tim Quinn and Dicky Howett, celebrating the weirder side of the *Doctor Who* legend.

OFF THE SHELF

Gary Russell explores the alternate world of a Nazi Britain in *Exodus* and then moves on to find some even stranger permutations in the next *New Adventures* . . .

No matter how variable his mid-Seventies novelisations may have been, Terrance Dicks is one very reliable writer. The news that he was to handle *Exodus*, the second in Virgin Books' *The New Adventures* series, filled me with anticipation in the confident belief that Dicks would do no less than write at his very best.

Exodus is superb – a stunning, thrilling novel of political wrangling, altered history, a piece of *Doctor Who* folklore expanded upon and deep, rich characters that really jump off the page. No titillating sex, no juvenile irrelevant swearing. Just a mature, intelligent book written by someone who clearly knows his subject backwards.

Both the *Doctor Who* and the Nazi Germany content are well researched; Dicks' apparent interest in the politics and structure of one of the twentieth century's most evil power bases is obvious throughout. All the characters, from Hitler downwards, really come alive and seeing the Doctor's intelligent and reasoning way of interacting with them makes them far more realistic than any alien culture.

Dicks' handling of the Doctor is the material which convinces me that writers of his calibre are few and far between. The sequences in the British Museum, the alien indifference to Ace's pleas that Hitler should die in 1923 for the good of humanity and the swift destruction of Hemmings' career, all add to the mystery and depth that Sylvester McCoy's Doctor has. This is 'real' *Doctor Who*! The treatment of Ace is also terrific. Her streetwise senses come to the fore as she encounters the Nazi controlled Britain of 1951 and the way she adopts the spy personality that the Doctor creates for her seems very realistic. Also well illustrated is the way she (and to some extent, the Doctor) become almost infected by the sadistic attitudes portrayed by the Nazi hierarchy. Ace's casual violence later in the novel seems cold and unlikely at first, until even the Doctor accepts that the atmosphere and corruption they encounter is affecting them and they have to escape it.

On the surface, the story seems almost traditional: the TARDIS materialises in a 1951 where Europe is under Nazi control and fascist Britons roam the streets betraying their countrymen with ease. The Doctor adopts the personality of a visiting German dignitary (using a method straight out of *The Power of the Daleks*) and infiltrates the hierarchy until he can spot the time divergence. Battling the psychotic Lieutenant Hemmings, the Doctor is eventually rumbled but not before he and Ace return to Munich in 1923, where they befriend Hitler.

They then travel to 1939 where the Doctor uses his influence over Hitler to climb the Nazi hierarchy, antagonising Himmler but almost befriending Goebels. The Time Lord eventually discovers that the Nazi's well-documented reliance on black magic has a source even he hadn't guessed at. Dicks lays the clues down thick and fast throughout the book but I certainly didn't work it out. If you don't want to know who the villain(s) are, **don't** read his interview below! I won't spoil it here – suffice it to say that it's entirely logical (if slightly convenient) and adds to the story no end.

This multilayered story is streets ahead of its predecessors in terms of value, enjoyment and clever storytelling and really ought to be used as the yardstick which future novels are measured against. If it had been on TV (budget allowing of course) it would have really been one of those infamous 'classic' stories.

WRITING *THE NEW ADVENTURES* TERRANCE DICKS' *EXODUS*

With two books in the series now on sale, it seemed a good idea to briefly ask the authors to outline their views on working on this exciting new venture. John Peel described his thoughts in **DWM Issue 175**, so somewhat obviously, I turned to Terrance Dicks for his thoughts on writing *Exodus* and the Timwyrm concept in general. How did he feel about the 'linking theme' concept?

"The Timewyrm bit was part of the brief given by Peter Darvill-Evans, the *New Adventures* editor. He wanted to do this linked series and I had literally just the last chapter of *Genesys* to work from. So there was that framework and Peter wanted a fairly complex story worked into it.

"I've always been interested in the Nazis. I'm totally opposed to them in every way but it is both a fascinating and horrifying period to study. So I asked myself, just what is the position when you have a criminal Government? I wanted to explore that and another thing which fascinated me, which was the narrow escape we had during the Second World War.

"Hitler quite arbitrarily halted his troops just before Dunkirk, enabling our armies to get away and then we narrowly won the Battle of Britain because Goering started bombing London, instead of radar installations. There were these fine points where history was in the balance. I wanted to use the Nazis because we might so narrowly have lost and I wanted an occupied Britain because I like alternate histories.

"But that wasn't enough in itself. You needed someone to interfere and cause it. But who? Lots of people have tried to interfere, including the Doctor, but I went a long way back, which perhaps lots of people had forgotten, and used the War Lords which Malcolm Hulke and I created years ago. So I put all these ideas together."

So how much influence did Peter Darvill-Evans have on the storyline?

"The complication element – Peter didn't want it to be simple. Not the Doctor fighting the Timewyrm. Not the Doctor just fighting the Nazis, but the Doctor against the Nazis, who in turn were supported by the War Lords whose own plans were upset by the Timewyrm. In other words you've got layered plot strands. I put all these ideas to him, and he was very happy!"

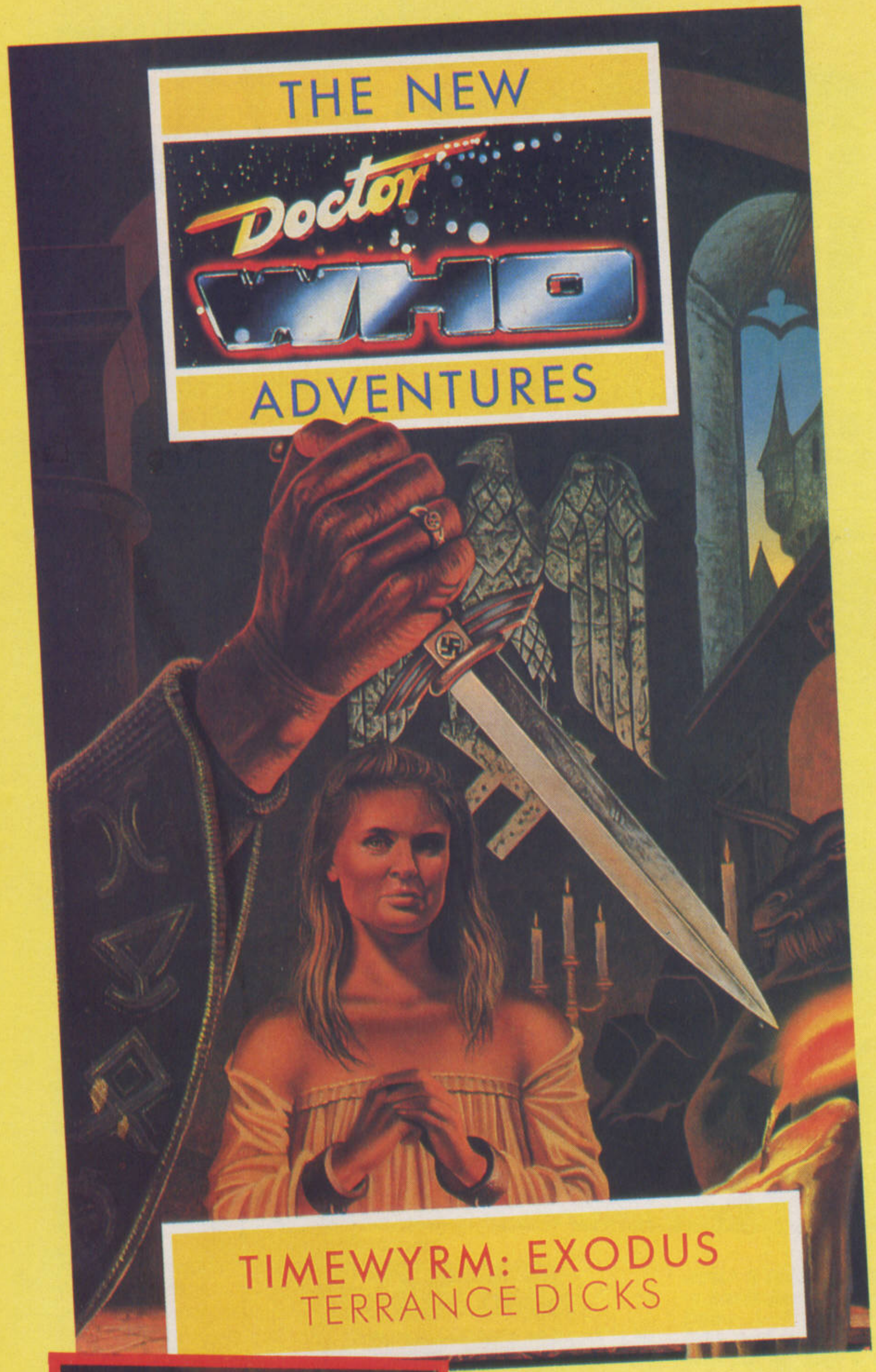
Was it difficult, in the second half of the book, to avoid making some of the Nazi commanders almost likeable?

"That was a great moral dilemma. Despite everything I hate about Nazism, there's a perverse glamour about it. It's like enjoying Al Capone stories – we're more likely to pick up a book about violent gansters than one on Mother Theresa. They are fascinating – a gang of crooks and misfits who should have fizzled out. How did they make it, you never saw a more useless lot of villains?!

"Goering was as evil as the rest – I think a good Nazi is a contradiction in terms, but Goering was about as near as you could get. Whereas someone like Himmler is totally distasteful. I concentrated on the power struggle between those two because it was quite genuine. Goering started up the SS but Himmler, being a successful bureaucrat, got it away from him and set himself up as the most powerful man in the Third Reich. All these people are just as crooked as Capone and the Krays but they're actually running a country and having dinner with the British Prime Minister, Neville Chamberlain – it's an extraordinary thing!"

How much contact did Terrance have with the other three writers?

"Only a small amount with just two – John Peel let me look at his last chapter to see where he left things. The other was Paul Cornell, who finished his book (I think) before I'd barely started! He wrote to me and asked me if he could have a character from my novel popping up in his. So we pre-arranged that Hemmings would disappear from mine in a duplicate ▶



Terrance Dicks, as energetic as ever, outlines the true nature of Season Six at the first MOMI *Doctor Who* weekend. Photo © Paula Bentham.

◀ TARDIS but even I don't know what happens to him! Peter asked me to put in that final bit with the Timewyrm inside Hemmings' mind."

Was writing as part of a linked series difficult, and does he think it works?

"Well, I hope it does, I like that sort of thing. I didn't mind having the Timewrym in the story – it gives you a peg. I didn't feel tied down by it, because I was free to use her as I wanted and I knew she had to be free again by the end. Peter wanted the Timewyrm kept in the background, only to emerge at the end with just hints and reminders in the rest of the book, such as the Doctor's encounter in the museum. It needed the Nazis as the main villains, with the Black Coven behind them and the Timewyrm right at the end."

Was it vastly different from writing a standard *Doctor Who* novelisation?

"Well, it wasn't difficult in the sense that I've written about fifty or sixty other non-*Who* books, and you've got the freedom from budgetary restrictions and the length to develop characters and atmosphere. I've seen some of Sylvester McCoy's shows and I got the *The Curse of Fenric* video to get the feel of him and Ace. That was nice – to write for his Doctor and keep up my traditions. But it *was* really hard work. Partly because I was so busy with other books. Even doing a *Doctor Who* novelisation – it's only one hundred typed pages and you can see that figure going down as you write. But two hundred and seventy pages – that's a colossal piece of work – *Exodus* is the longest thing I've done. I also had to meet particular deadlines – I couldn't deliver it on the date that Peter originally wanted it on because of other work. So I said it would be ready by January and he said he definitely needed it then because otherwise the schedule for the four-book series would be disrupted, so that was another pressure. That apart, it was a very enjoyable experience and if they asked, I'd really love to do another one".

NIGEL ROBINSON: *APOCALYPSE*

Nigel Robinson is a name familiar to long time readers of this column. Apart from his stunning adaptations of *The Sensorites, The Underwater Menace* and *The Edge of Destruction*, he was for some years the editor of the *Doctor Who* book range. So how did he get to write the third novel in the series, *Apocalypse*, due out next month?

"Peter Darvill-Evans asked experienced writers to write the first four books in the series. He let me know he was interested in me putting up an idea, so I did. Thankfully, he liked it and accepted it.

"I did a synopsis, about twenty detailed pages but I didn't do any sample chapters, because he knew what I was like as a writer."

Were there any things Peter particularly wanted Nigel to explore in his book?

"He is very interested in the TARDIS, using all of its capabilities, especially its ability to travel through time. He already had one story about the dawn of civilisation so he wanted mine to be set in the future. Possibly at the very end of the universe, so that was a starting block. He more or less suggested the end of the universe thing and preferred an outer space story but that was it – ninety-nine percent of the book is entirely my own work with very little outside influence. I used a lot of ideas I'm interested in, such as genetic engineering.

"The original idea for *Apocalypse* was that it was going to be set on Earth, a couple of million years in the future when the human race had apparently evolved beyond all recognition and someone had actually tampered with evolution and taken the human race along a different path. From that came the idea of the Panjistri in *Apocalypse*, artificially evolving a race into the perfect race."

Did Nigel have any trouble with continuity between the other books in the series?

"Not at all. There is very little reference back to the previous two books – mainly because they hadn't been written then, although I had a good idea of what Terrance Dicks was going to write about! There is what I think is a very convenient link into Paul Cornell's book, but that's literally just a couple of lines. I had very little contact with the other writers – a couple of quick chats with Paul Cornell and that was it. I knew most of John Peel's plot in quite some detail, but I think whilst there is the Timewyrm link between them, each book should stand on its own merit so I didn't think there should be too much to-ing and fro-ing between the books.

"Without giving too much of the plot away, the Timewyrm has an important role in the book but is not the main villain of the story – far from it. It's not a book about the Timewyrm, it's a book about genetic engineers creating an artificial race for their own ends. I stayed away from too much *Doctor Who* continuity although the Second Doctor is crucial to what happens in *Apocalypse* – if the Second Doctor hadn't been around, *Apocalypse* wouldn't have happened!"

I wondered if, like Terrance Dicks, Nigel noticed a great deal of difference between writing original *Doctor Who* fiction and novelising a televised story?

"It's much harder. With a novelisation you have the story and most of the dialogue mapped out for you, and your task is just to expand on the storyline, and perhaps alter it in some ways. The basic material is provided there for you. With original *Doctor Who* novels you've got to come up with everything yourself, but it's far more satisfying."

Are *The New Adventures* something Nigel would have liked to have set up when he was at W. H. Allen?

"It's something I would have enjoyed. When I was at W. H. Allen there were at least fifty more novelisations to go so it wasn't a prime concern. I had started up the Companions books which sold quite well but perhaps not well enough, so enthusiasm amongst the sales force and the rest of the editorial department was lukewarm."

The cover is bright and colourful, more so than the other three novels. Did Nigel like it?

"I think it's very striking. I didn't suggest anything to Andrew Skilleter – Peter Darvill-Evans asked myself and the other authors for descriptions of characters and suggestions of particularly mind-boggling exciting sequences to do on the cover, but the eventual choice was Andrew's and Peter's."

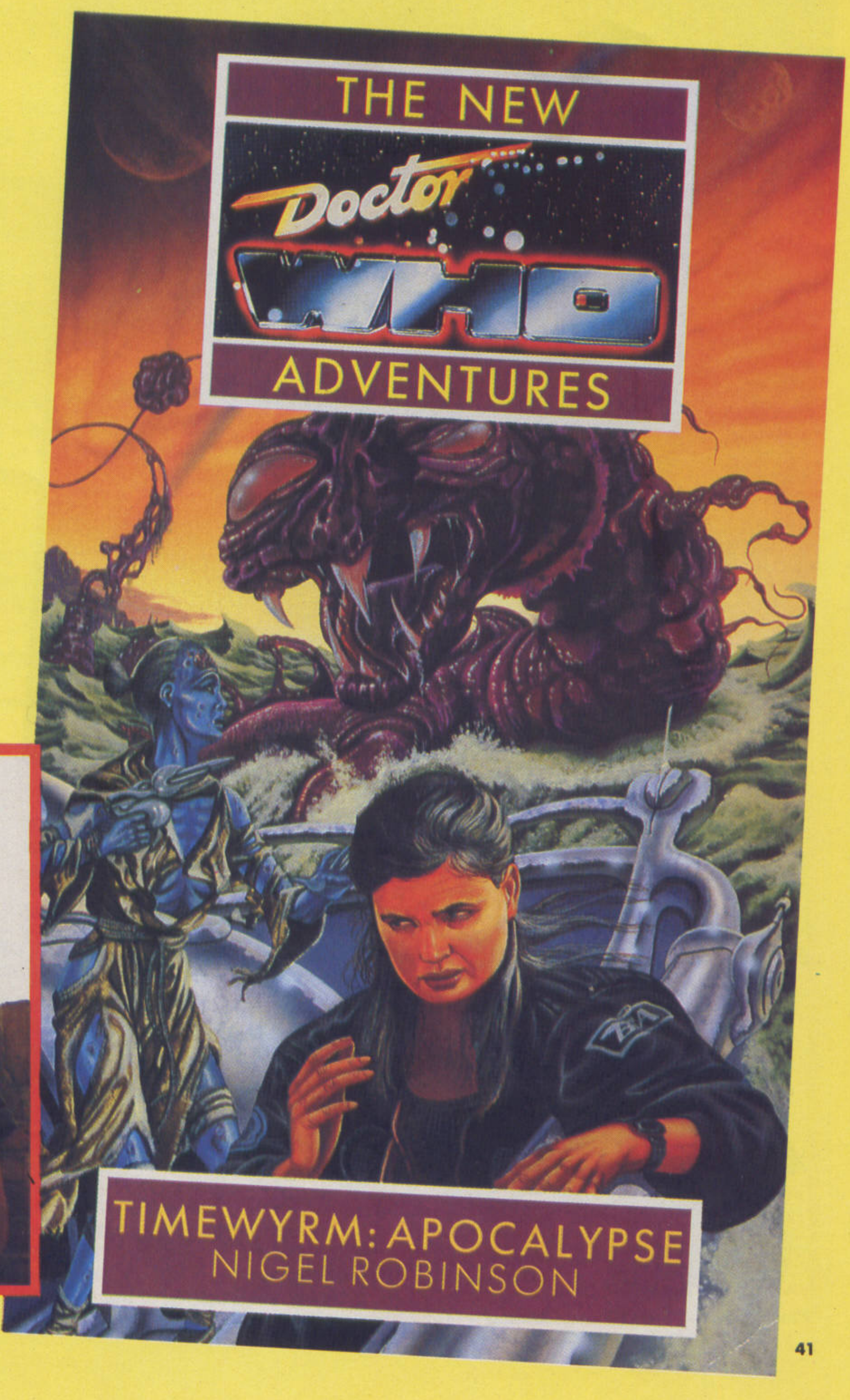
Finally, was it easy to write for the latest Doctor?

"I think Ace is a delight to write for, she's a very easy character to write about, with her streetwise attitudes. I suspect writing for Ace is like it must be writing for Tegan, very enjoyable. Sylvester McCoy's Doctor is far more difficult and I tried to go for the darker sides of him. But I think it's a tribute to the two actors that it has been such good fun writing with their characters in mind!"

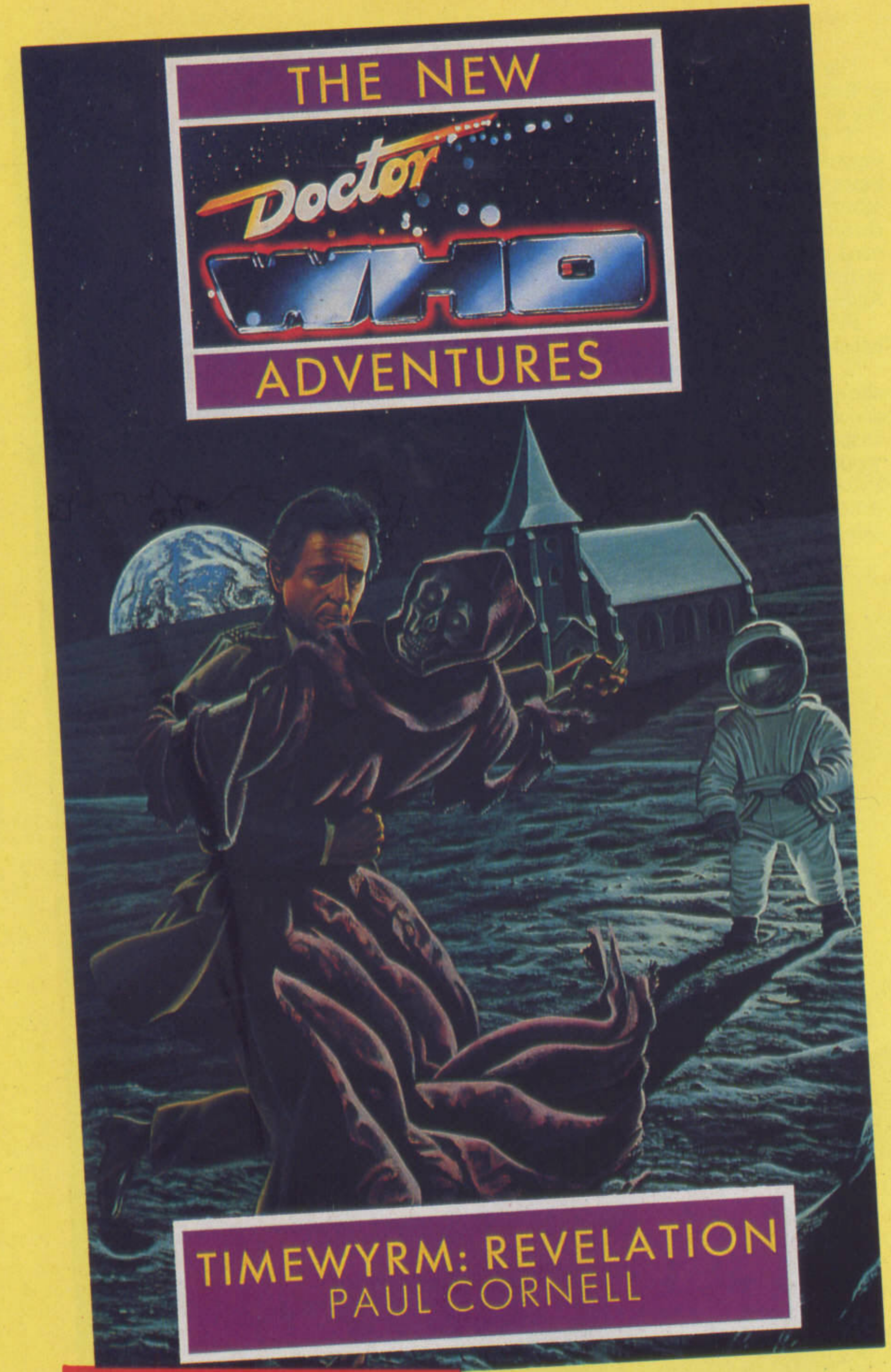
PAUL CORNELL: *REVELATION*

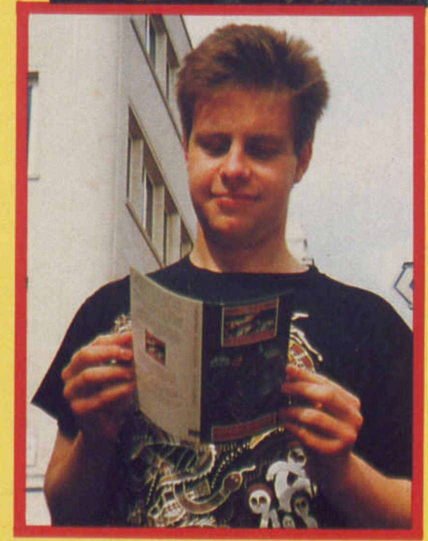
The final instalment of the Timewyrm saga is penned by a relative newcomer to the world of published fiction. However Paul Cornell's interest in *Doctor Who* spans many years, with contributions to many fanzines over the years and of course more recently to ***Doctor Who Magazine.*** Paul's first televison play, *Kingdom Come,* was shown by the BBC during 1990 and he's proud to be the first fan to contribute to an original *Doctor Who* book. I asked him how he managed it.

"I just sent in an on-spec manuscript. I knew they were after a weird story so I sent in a deliberately weird manuscript! ▶



Nigel Robinson. Photo © Gary Russell




Paul Cornell. Photo © Gary Russell

◀ I also asked Peter Darvill-Evans to look at my story in **DWM Issue 163,** *Teenage Kicks*, and that seemed to convince them. I did an eighteen thousand word sample – two chapters of the book – and a detailed synopsis. I think I'm kind of living proof that anyone could send something in and it stands a good chance of getting published. Every *Doctor Who* fan fiction writer and their uncles are now writing a manuscript up and down the country and I hope a lot of them get in. I think the best *Doctor Who* writers around today are the fans.

"The story was orginally published in a fanzine called *Queen Bat* (no longer around) a few years back – it was a Davison story then. It's kind of autobiographical – it's got a lot of my childhood in the country in it. I already had a villain in the fanzine version of it that was very similar to the Timewyrm, but I had no idea what the Timewyrm was bar two pages of notes. So I just went for it – instead of thinking perhaps it's like this or maybe it's like that, I just dived in and did what I thought the Timewyrm was like. I didn't hold back on anything!"

Without giving anything away, the book is rather surreal and layered, and includes such things as a sentient church and sadistic, murderous children. Either Paul had a peculiar childhood in the country or perhaps, other inspiration?

"Its stucture is actually based on the work of a guy called Robert Campbell, who's into archetypal stories and legends. So it follows the pattern of a fairy tale or legend – it's like the guy who enters the Dark Pit and finds out something about himself in there. It's about the Doctor confronting some part of himself. There are a few cameos although I definitely didn't want Doctors just to walk in, say their piece and walk away, just so fans could say 'Oh that's Doctor Three' or whatever. I deal with the way some of the other Doctors differ from Sylvester McCoy's and how they interact. They certainly don't all appear – I was very conscious not to use all seven."

Was it easy exploring the Doctor and Ace's psyches?

"They're my favourite Doctor and Companion relationship – you can express so much between the two. Sylvester is my favourite Doctor – he's got much more depth than a lot of the others. He can put forward political ideas, social ideas . . . he's more modern – he's taken the concept of *Doctor Who* well and truly into the Nineties."

How about the much vaunted 'adult' touch the books apparently strive for, does Paul think that is what *Doctor Who* is all about?

"That depends how it's done. I consider 'adult' to mean 'mature' – talking to adults. Not adolescent readers who want sex and violence and believe that's what being adult is all about, but actually what being adult *is* about: society, attitudes, getting on with people. Ace is a great character to explore those attitudes with. As she's growing up in the books – and we're talking early twenties now – this is the age of the audience. We're talking about growing up with the audience – rather as *Star Trek* did – and that's an interesting thing to do."

Did Paul have any input into the rather bizarre cover design?

"I did submit a cover design of my own which thankfully they ignored and instead Andrew drew this beautiful one, which actually protrays a scene from the book. Yes, the astronaut is supposed to be that small – he's only seven!"

Finally, what of the future?

"Well, I'd love to do another *Doctor Who* – I've written a plot for one called *Love And War* and I've written a non-*Who* book which is waiting for a publisher. I would like to do more televison and radio work as well."

Over the next few months, we'll see the fruits of Nigel's and Paul's labours and then it's on to the *Cat's Cradle* series, still with only provisional titles: *Time's Cruicible* by Marc Platt, *Escape* by Andrew Cartmel and *Witch Mark* by Andrew Hunt. As their release date draws nearer, we'll hopefully be talking to all three writers about their contributions to the continuing *Doctor Who* mythos. ◆

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